

SCIENCE FICTION CHRONICLE

THE MONTHLY SF AND FANTASY NEWSMAGAZINE

Don D'Amassa's List:

BEST NOVELS OF 1993

In SF, Fantasy and Horror

PHILIP K. DICK'S

Secret FBI Files Revealed

Keith Roberts Terminally Ill with MS

World, British Fantasy Reports

Arthur C. Clarke Award Nominations

Jeff Rovin's *S.F.Cinema*

Latest British Books and News

Lots of Book Reviews

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APRIL 1994

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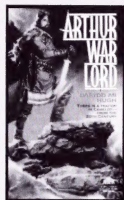
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Science Fiction Chronicle including *Starship/Algoi* is published monthly at P.O. Box 022730, Brooklyn NY 11202-0056, USA. Phone/Fax (718) 643-9011; GENIE: A.Porter2. On Microform from UMI. Printed in USA.

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USA: 1 year \$30, \$36 First Class; 2 years \$57, \$69 First Class. Lifetime Subscription \$300, \$360 First Class. To convert from Bulk to First Class, add \$06 per issue and send money to SFC.

CANADA: 1 year \$36, 2 years \$69, only by First Class. OTHER: 1 year \$41, 2 years \$79, Lifetime \$410, by Airmail. All payments must be in US \$. Overseas checks must be payable on a US bank with computer coding at the bottom of the check. All payments to *Science Fiction Chronicle*, P.O. Box 022730, Brooklyn NY 11202-0056, USA.

FOREIGN SUBSCRIPTIONS

AUSTRALIA: 1 year \$54, 2 years \$99. Checks in Australian \$ payable & mailed to Hexagon Press, Box 337, Blackburn NSW 2148.

CANADA: 1 year \$45, 2 years \$85. Checks in Canadian \$ payable & mailed to Andrew Porter, Box 022730, Brooklyn NY 11202-0056, USA.

GERMANY: 1 year DM 69, 2 years DM 133. Checks payable & mail to Waldermar Kummig, Engadiner Str. 24, München 81475, Deutsche Bank Munich 3039666.

GREAT BRITAIN: 1 year \$25, 2 years \$47, checks payable & mail to Algor Press c/o Ethel Lindsay, 69 Barry Road, Carnoustie Angus DD7 7QQ.

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Send galley only to Don D'Amassa, 323 Dodge St, E. Providence RI 02914, not to SFC. Send final copies of all books to both D'Amassa and SFC. Books not sent to both addresses will not be reviewed.

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SCIENCE FICTION CHRONICLE

THE MONTHLY SF AND FANTASY NEWSMAGAZINE

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Arthur C. Clarke Award Nominations

Nominees for the 8th annual Arthur C. Clarke Award for Best SF novel published in the United Kingdom in 1993 are:

A Million Open Doors by John Barnes (Orion/Millennium); *Ammonite* by Nicola Griffith (HarperCollins/Grafton); *Vurt* by Jeff Noon (Ringpull); *Snow Crash* by Neal Stephenson (Penguin/Roc); *The Iron Dragon's Daughter* by Michael Swanwick (Orion/Millennium); *The Broken God* by David Zindell (HarperCollins).

The list of nominees was selected by the judges from about 50 titles, submitted by their publishers. The judges are Catie Cary and Chris Amies of the British SF Association; Mark Plummer and Amanda Seppel, representing the SF Foundation; John Gribbin and Jeff Kipling of the International Science Fiction Foundation. The judges will determine the final winner, who will receive an engraved bookend and a check for £1,000 (\$1,500), donated by Arthur C. Clarke. The winner will be announced by Clarke's brother Fred and "a guest celebrity" next month in London.

SF a Casualty of Harcourt Brace Cutbacks

Science fiction publishing is among the many victims of a decision to drastically cut back trade publishing at Harcourt Brace & Company. Michael Kandel, the editor whose recently published SF novels had been garnering wide critical and commercial success, was among the half dozen editors who were terminated in the cutbacks. Harcourt will continue to release the Nebula Award anthologies, which are under the editorship of John Radziewicz in HB's San Diego office.

Kandel in fact had the option to stay on, as an associate editor whose sole concern would be the Kurt and Helen Wolff imprint. He would not be an acquiring editor, and definitely would not be allowed to buy any SF. Kandel refused, and will be guiding his acquisitions through the publishing process, leaving in September when his last two SF books, *This Side of Judgement* by J.R. Dunn and *The Happy Policeman* by Patricia Anthony, are released.

Kandel hopes to interest another publisher in his own brand of SF, finding a home elsewhere either full time or on a consulting basis. Otherwise, he can be contacted at 240 Norwood Ave, Port Jefferson Station NY 11776. Commenting on his time at Harcourt, Kandel told SFC, "It's been interesting and it's been fun, and I hope to have fun in the future."

Harcourt fired half its New York staff just after moving to new offices. The trade division now accounts for a mere 3% of Harcourt's publishing revenues, which mostly come from publishing textbooks and reference works.

This is the latest in a number of bizarre moves for Harcourt over the years. In the 1970's the company built up a major magazine division and a wide range of other properties including *Sea World*. In order to fend off a hostile takeover by Robert Maxwell, the company took on so much debt—\$1.8 billion—that it had to divest itself of many of these—including the most profitable—in order to remain in business. Eventually, the company was acquired by General Cinema.

Harcourt's decision in the 1980's to move its book operations out of New York City, center of America's publishing business, to offices in Orlando and San Diego was another strange move. Ironically, in the 1980's, just after Harcourt moved many remaining employees to a new location in New York City—the one just vacated—the company fired another batch of employees, including the editor of a previous line of SF.

LA Professionals, Fans, Mostly Unhurt in Big Quake

Los Angeles has perhaps the world's largest colony of SF fans and professionals, and when the area was struck by an earthquake on January 17th, the fannish and pro network—E-mail, phone and grapevine—went into operation, bringing news, rumors and conjecture to the rest of the SF community in the US and Canada and around the world.

Nearly all writers and fans that SFC heard about or from escaped injury. The major problem for many was the damage caused by collections of books and other things falling from shelves. SF people are collectors, and in addition to refrigerators, closets and drawers falling open and dumping their contents on the floor, vast collections of books, fanzines, paper of all kinds and other collectibles wound up there, too.

Few were seriously injured in the quake. One of the exceptions was Harlan Ellison, who suffered a broken nose when he fell down a spiral staircase; he is also reported to have a concussion, black eyes and some gashes on his face. Many pieces of his large collection of original works of art were reported destroyed.

The rented home of Ken Rowland and Marta Strohl was largely destroyed, as was that of John F. Carr. The rear wall on Bruce Pelz's property fell down, killing one of his cats. Jerry Pournelle's chimney fell into his swimming pool. A.E. Van Vogt's house suffered some damage. Craig Miller and Genny Dazzo lost most of their ceramic collections; others with collections of glassware reported their loss. Larry Niven was briefly trapped in his library. Others were prepared: Barbara Hambly noted that everything in her house is bolted to the walls; Lydia Marano spoke of the wonders of Velcro. Marano and Arthur Byron Cover were literally trapped in their bedroom by fallen bookcases—as were many others—but were

otherwise fine.

The weekend following the quake, Marano and Cover organized a party to put all the books in their bookstore, Dangerous Visions, back on the shelves, helped by volunteers from Ingram Books.

Other bookstores weren't as lucky. Flights of Fantasy Books in Santa Monica was forced to move a block when their building was condemned. The new address is 523 Santa Monica Blvd, Santa Monica CA 90401. The store reopened January 26th with an "earthquake survival sale" featuring damaged stock from the store.

Barry R. Levin SF & Fantasy Literature, also in Santa Monica, was forced from their office into their warehouse when the quake destroyed the showroom, smashing mahogany showcases and destroying an antique roll top desk. Fortunately, their stock of rare books, though strewn across the floor, was not otherwise damaged. Levin also had to cancel their Collectors Award luncheon. Mail and deliveries for Barry R. Levin SF&F Literature can be sent to 2265 Westwood Blvd #669, Los Angeles CA 90064. The phone number remains (310) 458-6111.

Another store, Forbidden Planet in LA, reported that glass cabinets had "powdered" in the quake. Apparently Collector's Bookstore in Hollywood also had extensive damage to the store and stock. General bookstores in the area also suffered extensively from the quake. Eleven Walden stores were damaged, including several in malls which remained closed.

The 1994 World Horror Convention will hold an auction to benefit earthquake victims. Send items to Earthquake Auction c/o 1994 World Horror Convention, Box 60008, Phoenix AZ 85082-0008. Money raised will be donated to the Red Cross.

Publishers and booksellers across the country are resting easier because the Los Angeles Convention Center and various downtown LA hotels, site of the upcoming ABA convention in May, was undamaged.

Chris Schelling Out, Amy Stout Up at Roc

Chris Schelling, Executive Editor of Penguin USA's Roc SF imprint, has been dismissed, and Amy Stout, formerly Senior Editor, has replaced him as Executive Editor. Schelling had been on administrative leave for the last three months, in order to care for a dying friend. He was due back at Roc on January 31st. Instead, he was fired.

Although Schelling will not be replaced, many of the books he acquired and was editing were not Roc titles. They are being divided among other editors. Stout and her new assistant, Jennifer Smith, will devote their time only to Roc, which is scheduled through 1995.

Stout told SFC that she would be acquiring titles at the same pace as previously. She expressed her editorial philosophy as

seeking a broad range of science fiction and fantasy books, ones that have a strong appeal in the marketplace.

Athenum YA SF/Fantasy Survives Paramount, Macmillan Cutbacks

The ax has finally descended on Macmillan Publishing, and numerous imprints and personnel are being cut. More than 1,000 support personnel—10% of the workforce at Paramount and Macmillan—are being laid off in the consolidation.

The Athenum imprint for adult trade books is being killed off, with all children's titles, currently under 18 separate imprints, being consolidated under 7, with total output cut from 650 to 550 titles a year. Among those remaining are Athenum Books for Young Readers, headed by Jonathan Lanman, a longtime friend of children's and YA fantasy and SF; Margaret McElderry, and Aladdin.

Children's and young adult fantasy will continue to appear, including Dragonflight Books, packaged by Byron Preiss Visual Publications. Athenum has just contracted for the 9th and 10th in the series—*Gold Unicorn* by Tanih Lee, sequel to *Black Unicorn*, and *Born of Elven Blood* by John Betancourt and Kevin J. Anderson—to be published next year.

When Athenum was an independent publisher, before being bought by Charles

Scribner's Sons—itsself acquired by Macmillan—it pioneered YA fantasy under editor Jean Karl, now retired, publishing books by Ursula K. Le Guin, Patricia McKillip, Susan Cooper, and many others.

Two other Macmillan imprints, Scribner's and The Free Press, are to continue, but for adult books only. Scribner's will do trade books formerly under the Macmillan name, plus Paramount and Macmillan imprints including Collier, Otto Penzler Books and Lisa Drew Books. The Macmillan name will be reserved for academic titles.

Paramount has not had a good history with independent imprints. Most recently, it killed its own Poseidon Press imprint. To a large extent, Macmillan made employees feel that they worked for the imprints rather than the larger company. "It's like having your own small company that's yours, that you feel proud of and want your name associated with," said one editor who demanded anonymity. "I think it's really important, but it's not a philosophy shared at Simon & Schuster."

Paramount, with annual revenues of \$2 billion, is now the largest publisher in the USA, and second largest in the world, behind only Germany's Bertelsmann, which owns Bantam Doubleday Dell. Macmillan was founded in London in 1843 and bought by tycoon Robert Maxwell in 1988. It declared bankruptcy following his death and was put up for sale, in pieces.

Realms of Fantasy Advances

As announced in the December SFC, the publishers of *Science Fiction Age* have moved forward with plans for a new fantasy magazine, *Realms of Fantasy*. The editor for the magazine is to be Shawna McCarthy, already an agent with the Scovill-Cheechak-Galen Agency and thus possibly in a conflict of interest—an agent who is also an editor, buying stories from other agents.

Previous attempts to be both editor and agent have roused strong opposition in the SF field. The most notorious case is that of Scott Meredith, who was hired by then Pocket Books Publisher Ron Busch to package the Pocket Books Timescape SF line. The outcry from the SFWA and other agents forced Busch to back down.

Sale of Morrow/Avon to Putnam/Berkley Falls Through

Despite SFC's assumption that the purchase of Morrow and Avon by Putnam/Berkley was a done deal, the sale did not go through. One source conjectured that Hearst, owners of Avon and Morrow, was unhappy with continued leaks to the press about the negotiations, and canceled them. The breaking off of talks leaves the way open for Hyperion, another possible suitor, to pursue the game, and Putnam/Berkley will have to increase its size through start-ups or other

Continues on next page

The Best SF, Fantasy and Horror Novels of the Year

by Don D'Amassa

Well, another year has slipped away and it's time to look back over the twelve months past and decide what were the best books of the year. And much to my pleased surprise, 1993 was one of the best years overall in quite a while.

"Hard" SF remained as popular as ever. Kevin Anderson & Doug Beason explored one possible consequence of nanotechnology in *Assemblers of Infinity*, while Stephen Baxter looked outward, creating an entire mini-universe in *Timelike Infinity*. Arthur C. Clarke presented a realistic look at humanity's attempt to discover the secrets of cometary visitors in *The Hammer of God*, the best of his last several novels. Jack Haldeman II and Jack Dann collaborated for a look at near future space travel and its impact on the average man in *High Steel*, while Greg Bear and Kim Stanley Robinson presented very realistic looks at the way colonization of Mars might actually proceed in *Moving Mars* and *Red Mars*, respectively.

Science was an important but not as dominating an element in many other outstanding books of 1992. Jim Aikin created a very strange, inward looking culture in *The Wall at the Edge of the World*, for example, and Roger MacBride Allen re-examined Asimov's Three Laws of Robotics to superb effect in *Caliban*, one of the best treatments

of the subject not penned by Asimov himself. Poul Anderson's nod to Robert Heinlein, *Harvest of Stars*, is one of his best novels despite occasional unevenness.

We return to Darkover in Marion Zimmer Bradley's *Rediscovery*, take a fresh look at first contact in *Hard Landing* by Algis Budrys, and return to the worlds of the Vorkisgian family in Lois McMaster Bujold's *Mirror Image*. Hal Clement broke too long an absence with *Fossil*, a fully realized alien society with a fascinating mystery as its main plot, and Alfred Coppel returned to the fold with his far future examination of apartheid, *Glory*.

Although *Rainbow Man* by M.J. Engh consists primarily of a series of arguments, it is one of the most frightening effective portrayals of religious mania I've ever encountered. Another long absent name who made an appearance was Mark Geston, whose *Mirror to the Sky* was a welcome surprise. Philip Jose Farmer returned to the World of Tiers in fine style for his new Kickaha novel, *More Than Fire*, and John Ford provided a topnotch story of growing up in a new environment in *Growing Up Weightless*.

A Season for Slaughter by David Gerrold continued the saga of the Chortorian invasion of Earth in fine form while William Gibson

re-examined virtual reality and the man-machine interface in *Virtual Light*. Lynn Hightower also returned to an old series; *Alien Eyes* is another fine blend of mystery and SF although rather more predictable than the opening volume. Steve and Stephanie Perry brought the new adventures of the Aliens to an apparent end with *The Female War*, best of the trilogy, and Mike Resnick amazed me with his consistent high level with *Purgatory*, *Inferno*, and *Prophet*. The latter in particular is a great ending to what I thought was an authorial dead end.

Other novels of note include *Core* by Paul Preuss, Charles Oberndorf's short *Testing*, and Norman Spinrad's barely longer *Deus X*. Although marketed as horror, Dean Koontz's *Mr. Murder* is, like most of his previous horror novels, SF as well, this time dealing with a bio-engineered assassin running amuck. John Stith proved that old style sense of wonder still works with *Manhattan Transfer*, a story of alien abduction on a grand scale. Stephen Baxter provided a super pastiche of Jules Verne with *Anti-Ice*. George Turner's *Destiny Makers*, *Elvises* by Jack Womack, and Mel Odum's *Stalker Analog* were also entertaining. Robert Sawyer continued his dinosaur trilogy with *Fossil Hunter*, and Gene Wolfe kicked off a

Continued on page 28

acquisitions.

Morrow and Avon remain in business, although with lowered leverage in the field. In a letter to Morrow and Avon employees, Heart publishing group head Gordon Jones said, "...We consider William Morrow and Avon to rank among the most professional book companies in the industry, and we intend to continue to operate them in this manner throughout this period...we know you have a vital interest in these proceedings and we will, throughout the process, be sensitive to your concerns. We intend to act as expeditiously as circumstances allow."

Philip K. Dick Told FBI Disch Novel Contained Codes

Philip K. Dick's FBI files, received from the same source that provided Isaac Asimov's files, show conclusively that the



Philip K. Dick

author, best known for stories which explore the boundaries of reality, approached the FBI himself in October, 1972, alleging that he was approached by possible neo-Nazi's.

Dick told the FBI that "an individual who I have reason to believe belonged to a covert organization involving politics, illegal weapons, etc...put great pressure on me to place coded information in future novels, 'to be read by the right people here and there,' as he phrased it."

Dick continued, "I refused to do this. ...within the last three days I have come across a well-distributed science fiction novel which contains in essence the vital material which this individual confronted me with as the basis for encoding. That novel is *Camp Concentration* by Thomas Disch,

which was published by Doubleday & Co."

In November, the FBI directed that Dick be interviewed by the local Los Angeles FBI office. At the same time, Dick sent another letter to the FBI, detailing further contacts with the person in question. Subsequent FBI files show that he was interviewed, but not whether or not Disch was interviewed as well. After several memos going back and forth, the inquiries were dropped.

Thomas Disch, who had never known about these allegations, told SFC, "I'm not surprised and to a certain extent I'm flattered. This was the only indication that Dick had recognized my work, and envied me. He was never that direct."

Finally, in late 1975, Dick again wrote to the FBI, this time asking for all files on himself, under the Freedom of Information Act, which resulted in copies of his letters being filed all over again, in the best Dickian tradition, with copies being forwarded to him, some censored, other identical copies not as censored.

Lou Aronica Moves to Berkley

As expected for months, Lou Aronica has finally moved to Berkley Books, where he will be Senior Vice President and Publisher of the Berkley Publishing Group, responsible for all creative and marketing activities. He started at Berkley on the 18th, and was replaced at Bantam by Nita Taublib, named VP, Deputy Publisher of Bantam.

Susan Allison remains in charge of SF and fantasy publishing at Ace Books; there are no changes in Ace's SF program. However, with Aronica's long experience with



Lou Aronica

and advocacy of SF, it is felt that he will be able to communicate to those not as committed to dealing with SF all of genre's potential, commercial and otherwise.

Aronica commented on his move, "To me, Berkley exemplifies the best of mass market publishing in the 90's—the combination of a wide range, the ability to react quickly to opportunities, and a true dedication to in-depth publishing in all of the key fiction areas. I've been admiring them from afar for years and am honored to now be part of this team."

It is also expected that he will remain in touch with and bring into Ace authors whom he has dealt with in years past, authors who are loyal to him, rather than to a specific publisher.

Ace Books Editor in Chief Susan Allison told SFC, "Lou Aronica headed up an ambitious and fascinating line of SF at Bantam and to the extent that in his current position he has time to deal with SF at all, I have every confidence that the books he brings in will be of the highest quality."

Aronica, at Bantam since 1979 and once in charge of the Bantam Spectra and Doubleday Foundation SF imprints, in recent years had risen the corporate ladder until, his final title at Bantam was Publisher, Mass Market. Commenting on his departure, Bantam's Irwin Applebaum noted, "...perhaps Lou's proudest legacy at Bantam has been his role as the founding father and publisher of our Spectra SF and fantasy imprint...as he moves on to being publishing's equivalent of a full Jedi commander we offer to Lou the proper Star Wars wish: 'May the Force be with You.'"

SF Tops 1993 UK Pb Bestsellers

The list of the 100 best selling British paperbacks of 1993 was headed by Michael Crichton's *Jurassic Park*, according to the UK trade magazine *The Bookseller*.

Jurassic Park, published by Arrow in June at £4.99, sold just over 1 million copies (769,981 for the home or domestic market, 248,661 for export). Other *Jurassic Park* spin-offs also did well; the juvenile edition sold 342,555 copies, coming in 23rd; *Raptor Attack* sold 142,904 (62nd) and the *Jurassic Park Film Book* sold 142,883 (63rd).

Stephen King had two entries. *Gerald's Game* was 12th overall, with sales of 453,975; *Dolores Claiborne* was 17th, 427,740 sold. Terry Pratchett had several entries, listed as adult and juvenile titles. *Lords and Ladies* was 30th, with sales of 261,019; *Small Gods* was 33rd, 252,244; *Only You Can Save Mankind* was 69th, 139,984.

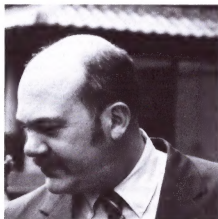
The biggest selling SF title overall was #13, *Mostly Harmless* by Douglas Adams sold 449,986 copies. James Herbert's *Portent* was #32, 256,115. *Domes of Fire* by David Eddings was #56, 153,021. *Elf Queen of Shannara* by Terry Brooks was #68, 140,555. Rounding out the list was #91, *Mistress of the Empire* by Raymond Feist and Janny Wurts, 107,917, and *The King's Buccaneer* by Feist, #99, 98,973 sold.

Barcelo, Foster Win UPC Awards

"The World of Yarek" by Innsbruck, Austria's Elia Barcelo won First Prize and 1 million pasetas (about \$7,000) in the Polytechnic University of Catalonia's annual Novella Contest. Honorable Mention and 250,000 pasetas (about \$1,750) went to "Our Lady of the Machine" by Alan Dean Foster.

Finalists in descending order were "Cri de Coeur" by Michael Bishop, "The House of Doctor Petal" by César Mallorquí, "Soon Comes Night" by Gregory Benford, "The Jealousy of God" by Rodolfo Martínez, and "Beyond the Equator" by Miguel Gomez.

Ninety entries were received, with the majority from the USA and France, plus Argentina, Austria, Bulgaria, Canada, Ireland, Mexico and New Zealand. Judges were Luis Anglada, UPC director of



Thomas Disch

libraries, Pere Botella and Josep Casanovas, professors at UPC, Miquel Barcelo, UPC professor and SF editor, and Domingo Santos, an SF author, translator and editor.

Winter Weather Delayed SFC

The January issue of SFC was delayed a week by mid-January's Arctic outbreak. More than 18 inches of snow fell on the printer in Pennsylvania on January 17th, making travel hard or impossible, and shutting down UPS and Federal Express. Then, because of power cutbacks, the printer was ordered closed for 3 more days. Everything was delayed up to a week, including SFC. One good note: SFC's laser printer puts out a healthy 900 watts of heat, uncomfortable in summer but a major source of heat in winter.

On a more metaphysical note, the editor has been battling a severe case of SAD—Seasonal Affective Disorder—brought on by long overcast winter days and not enough sunlight, and the combination has meant many delays in getting things done. Currently, paperwork backlogs are mostly behind us, and SFC's production is going a little smoother as the sun rises a little higher in the sky each day (also, the yearly 12 weeks without sunlight in our windows ended on January 27th).

Market Reports

After Hours, Nostalpa and Fignment are all ceasing publication, and are no longer markets. Another small press magazine, *Iniquities*, is also dead.

Obelisk Books, P.O. Box 1118, Elkton MD 21922-1118, is producing a variety of small press fantasy, SF and horror anthologies. Payment rate is 1¢ a word. Send SASE to editor S.G. Johnson for Guidelines.

Rejets is a small press magazine which will publish SF, fantasy and horror which was rejected by at least 5 other publications; manuscripts must be accompanied by the rejection slips or letters to prove it. Payment is in copies. For Guidelines, send an SASE to Kenneth Brady, Box 12193, Eugene OR 97440-4393.

Helianthus, Box 1511, Pasadena TX 77501, is a non-pay, non-copyrighted market for fiction, poetry and artwork. Send an SASE to editor Tippi Blevins for Guidelines.

Next issue will feature SFC's regular Market Reports Update.

Mail-Order Booksellers' Catalogs

The following, with brief descriptions of merchandise offered, are recently received catalogs from mail order booksellers. When writing these dealers, please mention you saw their catalogs listed here. Abbreviations: SF, fantasy and horror are SFFH; out of print is OP; hardcovers, hcs; paperbacks, pbs; magazines, mags.

Andromeda Bookshop, 84 Suffolk St, Birmingham B1 1TA, UK. New US, UK, SFFH hcs, pbs, mags. A major UK bookstore and mail order dealer.

David Aronovitz, 781 E. Snell Rd, Rochester MI 48306, OP, collectable SFFH,

also manuscripts, galleys.

At the Sign of the Dragon, 131/133 Sheen Lane, London SW14 8AE, UK. New US, UK, SFFH hc, pbs.

Bad Moon Books, 724 S. Falcon St, Anaheim CA 92804, OP, collectable FH.

Black & White Books, Rushton H. Potts, 111 Hicks St #11F, Brooklyn NY 11201. OP mysteries, SFFH, reference books.

Black Orchid Books, 661 Salem St., Malden MA 02148. New and collectable SFFH hcs.

The Book Symposium, c/o T.A. McVicker, 1745 Kenneth Rd, Glendale CA 91201-1451. OP, collectable SFFH, autographs.

Robert L. Brown, Bookmonger, 1832 N 52nd St, Seattle WA 98103, OP, collectable SFFH, mysteries.

Bump-in-the-Night Books, 133-135 Elfreths Alley, Philadelphia PA 19106, OP, collectable SFFH hcs.

Cinema Classics, Box 174 Village Stn, New York NY 10014. SFFH videotapes.

Cold Tonnage Books, Andy Richards, 136 New Rd, Bedford Feltham Middx TW14 8HT, UK. New, OP, collectable SFFH.

Corzine/Books, 3821 Westerly Rd, Ft. Worth TX 76116, OP, collectable SFFH.

DMK Books, 22946 Brenford St, Woodland Hills CA 91364. OP and collectable SFFH.

Dreamberry Wine, Mike Don, 233 Main Rd, Manchester M14 7WG, UK. New and OP SFFH books, pbs, mags.

DreamHaven Books & Comics, 1309 4th St SE, Minneapolis MN 55414. New, OP, collectable SFFH books, pbs, mags.

Chris Drumm Books, Box 445, Polk City IA 50226. New and OP hcs, pbs.

Fantagraphics Books, 7563 Lake City Way NE, Seattle WA 98115. Comics and comic; books, graphic novels, posters, magazines.

For Collectors Only, 2028B Ford Pkwy Dept 136, St Paul MN 55116, OP and collectable SFFH, mysteries, rare pbs.

Fusion Video, 17311 Fusion Way, Country Club Hills IL 60478-9906. SFFH videotapes.

Robert Gavora, 7979 SE Foster Rd #135, Portland OR 97206. OP & collectable US & UK SFFH, mysteries.

Simon Gosden Fantastic Literature, 25 Avondale Rd, Rayleigh Essex S56 8NJ, UK. New and OP SFFH books, mags.

Hi Piers, Suite 206-E, 13540 N. Florida Ave., Tampa FL 33613. Newsletter, catalog for Piers Anthony fans.

R.C. & Elwanda Holland, 302 Martin Drive, Richmond KY 40475. OP SFFH, mysteries, general pbs.

John W. Knott Jr., Bookseller, 8453 Early Bud Way, Laurel MD 20723. OP, collectable SFFH, mysteries.

NEWS CONTACTS

Please telephone or fax news items to SFC by contacting:

In the USA, Andrew Porter at

(718) 643-9011

In England, Stephen Jones on

(081) 902 1818

Barry Levin, 2265 Westwood Blvd #669, Los Angeles CA 90064. Rare and collectable SFFH, proofs, ms, letters, artwork.

Robert A. Madle, 4406 Bester Dr, Rockville MD 20853, OP and collectable SFFH hcs, pbs, mags, manuscripts, ERB, pulps, fanzines.

Novel Futures, 402 N. Robinson St, Richmond VA 23220. New, OP, collectable SFFH, mysteries.

Kai Nygaard, 19421 8th Place, Escondido CA 92029. OP and collectable SFFH.

Overlook Connection, Box 526, Woodstock GA 30188. New SFFH hc, pbs, mysteries. Also articles, reviews, fiction.

Pandora's Books, Box 54, Neche ND 58265. OP SFFH, mystery, western pbs, mags, other general pbs.

Planetary Arts & Sciences, 15 Catherwood Rd #8-130, Ithaca NY 14850. Astronomical, Landsat photos, prints.

Bud Plant Comic Art, Box 1689, Grass Valley CA 95945. New comics, art portfolios, calendars, books, pbs, mags.

Richerson's Books, Box 181, Blanco TX 78606. New, OP, US, UK SFFH books, pbs.

Darrell Schweitzer, 113 Deepdale Rd, Strafford PA 19087. OP, collectable SFFH books, pbs, mags.

Science Fiction Shop, 163 Bleeker St, New York NY 10012. New and OP SFFH HCs, Pbs.

Leonard Shoup, 214 Ottawa St N., Hamilton ONT L8H 3Z6, Canada. OP, collectable fantasy, mysteries.

Uncle Hugo's SF Bookstore, 2864 Chicago Av So, Minneapolis MN 55407. New SFFH, mystery books, pbs.

Weinberg Books, 15145 Oxford Dr, Oak Forest IL 60452. Monthly extremely comprehensive list of new US and UK SFFH hcs, pbs, mags.

Wrigley-Cross Books, 8001A SE Powell, Portland OR 97206. New, OP, collectable SFFH hcs, pbs, mysteries.

Mark V. Ziesing, P.O. Box 76, Shingletown CA 96088. New SFFH HCs, Pbs, mags.

Readings & Signings

Ellen Datlow will speak at Denver (Colorado) Community College on February 22 and 24th. Call Esteban Martinez at (303) 556-3862 for info. Datlow will also speak at the Colorado Authors League Luncheon on the 23rd, and autograph the same day starting at 7:30pm at Little Bookshop of Horrors.

Joseph Sherman, Susan Schwartz, Esther Freisner and Jane Yolen will sign at the Borders Bookstore in Framingham Mass. on February 19th, 2-4:30pm.

Christie Golden, author of *The Enemy Within* (TSR, February), will sign February 26th noon-2pm at the Little Professor bookstore, 1488 Reston Parkway, Reston Virginia; 3-5pm at Brentano's in Fair Oaks Mall in Fairfax; 2-4pm on the 27th at Brentano's on Market Street in Reston; 1-3pm on March 5th at the Waldenbooks in Springfield Mall, and 7-8:30pm on March 10th at Borders, 3532 S. Jefferson, Bailey's Crossroads.

Jonathan Lethem and Stephen Wright will be the authors at NYC's Dixon Place SF

readings March 17th. Readings are at 258 Bowery, 2nd floor, in New York City. Doors open at 7:30pm; admission costs \$5. The Dixon Place readings are sponsored by the *New York Review of Science Fiction*.

Clarifications & Corrections

Gene DeWeese's *Star Trek* novel sale to Pocket Books is of a Next Generation novel, not a Classic novel.

SFC misidentified a photo of Donald E. McQuinn as Daniel Quinn in the December issue.

NEWSNOTES & EVENTS

May will see publication in the UK of *Asimov: The Unauthorized Life* by Michael White, a £14.99 Orion/Millennium hardcover. No word on a US publisher.

Twenty-three novels, 9 novellas, 15 novelettes and 14 short stories qualified for the SFWA's preliminary 1993 Nebula Award ballot. Of these, 15 first appeared in *Asimov's SF*, 12 were published by Bantam, 7 each by *Analog*, Tor Books, and *The Magazine of Fantasy & Science Fiction*; 5 by Ace/Putnam; 3 by *Omnibus*; and one each by *Amazing*, AvoNova, Axolotl Press, Baen, Ballantine/Del Rey, DAW Books and *Playboy Magazine*. The final Nebula ballot should be released next month.

Walt in Wonderland: The Silent Films of Walt Disney by Russell Merritt and John Belton, published by Le Giornate del Cinema Muto, Italy (distributed by Johns Hopkins Univ. Press), received a £7,500 Krazna-Krausz Book Award, with two other titles, "for the best books on the moving image," presented by London's Krazna-Krausz Foundation.

Revenues for Ballantine Books, which includes Del Rey, increased to \$225 million in 1993, making Ballantine the largest segment of Random House, itself the country's largest publisher behind Paramount Publishing. Del Rey's hardcover program was one of the factors cited in the growth in revenues, according to *Publishers Weekly*.

The 1994 TSR, Inc., book and game catalog makes no mention of *Amazing Stories*—a bad sign for the future of SF's oldest magazine.

Houghton Mifflin shut down its Ticknor & Fields imprint in early January, and also laid off 11 employees, in another example of publishing industry downsizing. H-M still publishes the Tolkien books, but killed off its SF program years ago.

Lord of the Rings by J.R.R. Tolkien was the most borrowed "classic" title from British libraries during the year ended June 1993. Overall, Daphne du Maurier was the most borrowed classic author, with Tolkien ranked 4th, ahead of Charles Dickens and Shakespeare.

K-Mart has merged its Waldenbooks and Borders bookstore chains, with a further 187 Waldens, mostly in shopping malls, to close. Borders operates 43 superstores, and its importance to the profitability of book-selling is reflected in the new name of the

PHOTO GALLERY



This odd photo is simply identified "Charles Beaumont," with no date on it. We're presuming that the man is Beaumont, but might it be the child? Beaumont, who died in 1967, was the pseudonym of Charles Nutt. Best known now for authoring more than a dozen episodes of *The Twilight Zone*, he also wrote many dark fantasies and the scripts for a lot of films, including *The Seven Faces of Dr. Lao*, *Burn, Witch, Burn*, *The Masque of the Red Death* and *The Premature Burial*. His best short stories were gathered together in *The Hunger*. A wonderful author, now sadly gone.

combined operation—The Borders-Waldenbooks Group. Waldenbooks currently has 1,232 stores. Combined sales for the merged group are expected to be \$1.4 billion for the year ended January 31st.

Dark Harvest is now giving full trade discounts on orders of at least five copies of both limited/signed as well as trade editions.

British mail-order bookseller Andy Richards and Cold Tonnage Books have moved to 22 Kings Lane, Windlesham, Surrey GU20 6JQ, UK.

"Reality Break," the weekly SF/fantasy talk show hosted by Dave Slusher on WREK-FM (91.1) in Atlanta, Saturdays at 5pm, has a new address: 805 Cumberland Ct., Smyrna GA 30080-4564, phone/fax (404) 434-0952.

The SFRA (SF Research Association) Review is now reviewing audiobooks, CD-ROMs, electronic books, videos, etc. Review copies should go to E. Susan Baugh, Audiovisual Editor, Valley Branch Library, 6565 Bethany Lane, Louisville KY 40272.

Pulphouse Publishing imploded in the last two years, going from a 17 employee company to one with \$250,000 in debt. Last fall Pulphouse fired its last employees and is now run from the house of publisher Dean

Wesley Smith. Plans for 1994 call for repaying the last debts to the IRS, taking care of the other debt—now down to less than \$125,000—and getting *Pulphouse Magazine* back on schedule, as well as doing new issues of *Monad*, *The Report* and resuming book publishing.

The Spring 1994 issue of *Weird Tales*, just published, is the first issue since one dated Summer, 1993.

Strange New Worlds magazine is raising its cover price from \$2 to \$2.25 effective with its February issue.

The Gila Queen's Guide to Markets, published by Kathryn Ptacek, has increased its subscription price to \$28 a year; the address remains P.O. Box 97, Newton NJ 07860-0097.

Richard Rowand, former editor of *Starshore*, plans to publish *The Whether Report—A Journal on the Art, Craft and Feeling of Science Fiction, Fantasy & Horror*, a nonfiction magazine. Write Richard Rowand, 5545 Homewood, Virginia Beach VA 23464-4054, for information.

Sirius: The Australian Magazine for readers of science fiction, fantasy and the macabre is a new quarterly featuring articles and reviews, in large format with a 2/color cover. In Australia, it's \$7.50 an issue, 4/\$30, overseas \$40, \$50 airmail, in Australian dollars, from Sirius, Box 188, Curtin ACT 2605, Australia.

SFC has been confounding and unconfirmed stories about the UK newszine *Critical Wave*. On a hunch, SFC's editor bought a copy last October while in England, but his airmail subscription copy still had not shown up, 4 months later.

Pioneer Books is no longer distributed by Publishers Group West.

"The Workshop on Science and Technology through SF" scheduled for June in Barcelona has been canceled.

Also canceled: BASH 94, a March convention sponsored by the Boston Star Trek Association.

The third annual (Alamagordo NM) Space Center SF Short Story Contest is open to students in grades 7-12. Students and teachers can get entry information by calling (800) 545-4021.

\$5,000 in prize money is available for the best essay by an undergraduate student about *My Name is Legion* by Roger Zelazny. Contest deadline is March 1st. For rules, contact Fiction Essay Contest, Institute for Humane Studies, George Mason University, 4400 University Drive, Fairfax VA 22030-4444, (703) 934-6920.

The Garden State Horror Writers Association is sponsoring "The Monster/Villain in Your Novel" contest, with \$175 in prizes. Send an SASE to GSHW Contest, 132 River Bank, Beverly NJ 08010 for rules and an entry form. The contest closes July 1st.

The Horror Writers Association has informed its members that they should not submit stories to Paul Sammon, editor of anthologies for Dell Abyss and Tor Books, due to alleged unprofessional business practices including breach of contract.

New membership rates for ConAdrian, this

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and to

Arthur C. Clarke
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The Collectors Awards are presented annually in January, for the science fiction, fantasy or horror author and book deemed "most collectable" by the firm's prestigious clientele.

The awards take the form of a solid travertine sphere (the special award being obsidian) representing a planet, which rests on a lucite pedestal — a fitting award for an author or publisher who spends an entire career creating worlds for others.

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Four photos from the annual SFWA Editor/Publisher reception, held November 15th on the 31st floor of the posh St. Moritz-On-The-Park Hotel, overlooking the lights of Central Park. Upper left, Chris Claremont, left, talks with HarperCollins editor John Silbersack, center, and agent Ralph Vicinanza. Upper right, agent Richard Curtis shows proper etiquette as he downs a tall frosty one—but note his pinky! Left, Wamer Aspect's Betsy Mitchell with her assistant, Wayne Chang. Right, everyone's darling, *Omni* fiction editor and anthologist Ellen Datlow cozies up to the sartorially splendid James Morrow. We'd have picked these photos up sooner if 6 blocks of icy sidewalks hadn't stood between us and them.



year's World SF Convention, are \$110 US/\$150 Canadian through April 3rd, then \$125/\$160. At the door rates haven't been set. Hotel and travel information will be in the new Progress Report, due in February, with the Hugo Nomination form.

InterSection, the 1995 World SF Convention, continues its unsteady way toward its target date, now only 18 months away. Co-chairman Tim Illingworth has resigned, replaced by (former) co-chair Vince Docherty, still in far away Oman. Still no word on a Fan Guest of Honor, Toastmaster, or other appointments.

The 1995 World Fantasy Convention will be held in Baltimore, the 1996 WFC in Schaumburg, Illinois, and the 1997 WFC will return to London. The '97 convention will be held at the Britannia Hotel in London's Docklands district, which will host the 1995 British National SF Convention. Apparently, the Britannia's sales manager is the same person who dealt with SF and fantasy fans at the Hotel de France in Jersey.

Mytheon '94, to be held this August in Washington, DC (see convention calendar) is seeking academic papers dealing with works by Tolkien, C.S. Lewis and Charles Williams. Queries and proposals must go to Carl Hostetter, 2509 Ambling Circle, Crofton MD 21114 by May first.

The SF Research Association is also seeking papers for its conference, being held in July (details in the calendar). Two copies of each proposal should go to SFRA c/o Dr. Elizabeth Anne Hull, Liberal Arts Div., Harper College, Palatine IL 60067, no later than March 1st.

The 1994 Clarion West Writers' Work-

shop is accepting applications until April 1st. The 6-week workshop will prepare 20 students for careers as professional SF/fantasy writers. Instructors include Lisa Goldstein, Joe Haldeman, Elizabeth Hand, Nancy Kress, Beth Meacham, Michael Swanwick and Tappan King. For information or applications contact Clarion West, 340 15th Ave East #350, Seattle WA 98112 or call (206) 322-9083.

New officers of the Association of SF & Fantasy Artists (ASFA) are Todd Cameron Hamilton, president; Barbara Lynn Higgins vp; Beverly Parker, secretary; Todd Dashoff, treasurer; Van Siegling, director-at-large; with Joni Brill Dashoff, Teresa Patterson, Jon Gustafson and Laura Broadian Freas winning the posts of eastern, central, mountain and western director respectively. Interestingly, of 83 ballots received, 13 were invalid because memberships had lapsed—a sign of recent confusion in the organization.

An art catalog on videotape, offering images of paintings and sculpture, the fourth edition of Video Gallery is \$20 from Worlds of Wonder, 3421 M Street NW #327, Washington DC 20007. Add \$5 p&h outside the USA.

"The God in the Trash: The Fantastic Life and Oracular Work of Philip K. Dick" by Alexander Star was the cover story in the December 6th issue of *The New Republic*. The strongly opinionated article makes a number of startling statements (talking about SF as "cheap paperbacks" in the early 1950's, when all paperbacks were cheap), mixes up history (Ursula K. Le Guin was not writing SF at the time PKD was at his most prolific), and makes some rash state-

ments ("SF is a dangerous profession. Its practitioners have often mistaken themselves for prophets...") and then naming only one example, L. Ron Hubbard.

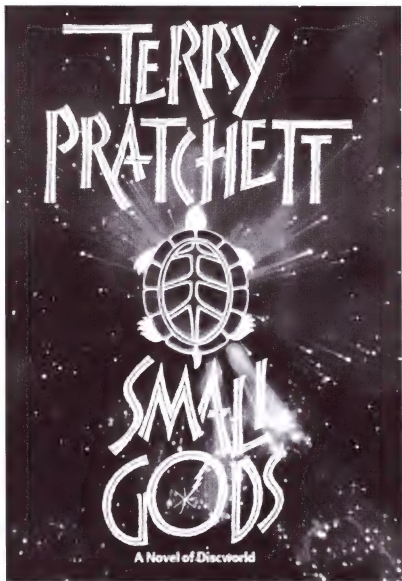
William Safire, writing in his column on language in *The New York Times*, explored the origins of the expression, "There Ain't No Such Thing as a Free Lunch"—acronymed by Robert A. Heinlein as "TAN-STAAFL." Although Heinlein popularized it, and economist Milton Friedman is supposed to have coined the term, it's now been traced back to an article in the June 1, 1949 issue of the *San Francisco News*, itself reprinted from a 1938 editorial piece.

Tolkien and C.S. Lewis are two subjects of a seminar, "The History of English Children's Writers," being held at Oxford University July 3-9. Another seminar will look at genre writing including SF. These are part of University Vacations, which gives adults an excuse to go to England and stay at Oxford and other places for a week. For information, contact University Vacations, 10461 NW 26th St, Miami FL 33172, (800) 792-0100.

Prices on the October 14th auction by Swann Galleries of SF, fantasy and horror titles—the inventory of Fantasy Archives, whose owner, Eric Kramer, died without leaving a will—included a presentation set of 3 Stephen King books for \$3,250; *Tanar of Pelucidar* by Burroughs, \$990; *Roads by Seabury Quinn*, \$1,980; the first Arkham House book, *The Outsider and Others* by HP Lovecraft, \$1,100; Isaac Asimov autographed first editions of *The Caves of Steel* and *The Naked Sun*, \$1,650 and \$1,870; Ray Bradbury's *Dark Carnival* and Heinlein's

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"does for fantasy what Douglas Adams did for science fiction."
—*Today*



The Great God Om is having a rotten day...

It seems he's an ordinary tortoise. He can't inflict the tiniest curse or strike his enemies with bolts of lightning, or even hide from a hungry eagle. And worst of all, his only believer is the Novice Brutha, a pathetically gentle creature who refuses to hurt anybody...

 HarperCollinsPublishers

Assignment in Eternity, \$880 each. No word yet on prices realized at a December 9th auction of Oz material; February 17th brings to the auction block the second half of the Fantasy Archives material.

Would the subscriber who sent a renewal drawn on the Skandinaviska Enskilda Banken in Stockholm, Sweden, on January 19th please contact SFC and give your name?

Library Rate increased to 66¢ for the first pound, 24¢ each additional pound through 7 pounds, then 12¢ each additional pound through 70 pounds. Periodicals, bound or unbound, can also be mailed at this rate.

The following Doubleday hardcovers are Out of Print: *Prince of the Blood*, *Silverthorn*, *A Darkness at Sethanon*. *Hyperion*, in trade paperback, is also OP.

New programs for 1994 on the Sci-Fi Channel include *The Bionic Woman*, *Beauty and the Beast*, *Quantum Leap*, *The Hitchhiker*, *Beyond Reality*, *Friday the 13th: the Series* and *Swamp Thing*. Original movies include the supernatural thrillers *Soulmaker*, *Doppelganger* and *Deep Red*.

"Tales From the Other Side" is a 10-episode series of SF radio dramas first broadcast over WBAL-FM in New York City Jan 8th-March 12, 6:30-7pm Saturday nights. Written, produced and directed by Winifred Phillips, the series is also being broadcast nationwide on National Public Radio's "NPR Playhouse."

An exhibit, "Star Trek: Federation Science," created by the Oregon Museum of Science and Technology, is on display in Denver Colorado's Museum of Natural History through June 5th.

"Scary Women: Female Monsters and Fiends in American Film" was a 2-week program of discussions and screenings held by the UCLA Film and TV Archive in January.

Two forthcoming special episodes of the BBC TV series *Doctor Who* will be shot to give the illusion of 3D. Viewers will be able to buy special glasses at 99p, of which 25p will go to "Children in Aid," to view the episodes. However, all TV shows, US, UK and everywhere else, can be seen in 3D because of something called the Pulfrich Effect: if both eyes see the same two dimensional object but one eye sees it dimmer than the other, moving objects tend to stand

Penguin USA's Elaine Koster, left, with Jonathan Lloyd at the ABA convention



Patricia McKillip and Stephen Donaldson at the World Fantasy Convention

out because the brain takes longer to process the dimmer image. So you can make your own 3D glasses by using a pair of sunglasses with one lens removed. Only moving objects appear in 3D, and the more movement the better.

A reprieve for the Delta Clipper Experimental (DC-X) program. After the Pentagon spent only \$58 million of the funds allocated for the program and tried to spend another \$40 million on another program, NASA stepped in and allocated \$990,000 of its own funds to preserve the rocket and its ground equipment for further testing. NASA wants to complete the DC-X test program so that the White House has enough information to make a final decision, in 2 months, about the program's future. The DC-X came in under funding and on time; its ground crew consisted of a single trailer of equipment and only 3 operators. It completed only 3 of 10 planned tests—all successful—before the Pentagon tried to kill it off.

AUTHORS & EDITORS

Douglas Lee, who set up the SF and fantasy club at Britain's Book Club Associates, has been named nonfiction editor for BCA's World Books club.

Marty Stever, formerly advertising and promotion manager for Capital City Distribution, has joined Voyager as VP of

Marketing.

Ginjer Buchanan has been promoted to Executive Editor for SF and Fantasy at Ace Books.

Jonathan Lloyd, who unexpectedly resigned as managing director of HarperCollins UK, joined London agent Curtis Brown as a director and agent February 1st.

Stephanie Moritz, formerly a manager for B. Dalton, has joined the Barbara Bova Literary Agency.

Vivien Menkes, *Publishers Weekly's* British correspondent, has been replaced by Sara Wheeler, 41 Mornington Crescent, London NW1 7RB, phone (071) 387 9868, fax (071) 388 5409. Menkes will occasionally report for PW, and remains London correspondent for the French *Livres Hebdo*.

Conrad L. Stinnett III has joined Warp Graphics as Marketing Director.

Lloyd Blankenship, Managing Editor at Steve Jackson Games, resigned. He plans to return to college and finish his degree.

Jennifer Smith is the new editorial assistant at Roc Books.

Now that we've seen the FBI files on Isaac Asimov and Philip K. Dick, can those on John Campbell and Ray Palmer be far behind? Let's get the truth about the Shaver Mystery, once and for all.

The Park Avenue, NYC, penthouse abode of the parents of SF writer Karen Brush was featured in the *New York Times's* Real

Bantom rep Eric Johnston, Melanie Tem, Poppy Z. Brite and Bakka's John Rose at an "All Soul's Eve" reading and signing hosted by the Toronto store on November 1st. Proceeds from the event, held at a nearby theatre, benefitted Youth Challenge International.



Ship Out with Anne McCaffrey in April 1994
April is Anne McCaffrey Month at Baen

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THE SHIP WHO WON



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Distributed by
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BOOKSELLERS PLEASE NOTE:

The Ship Who Won is available in a 10-copy discount counter display or prepack and also in a 30-copy discount series floor display—with 5 of McCaffrey's other titles. All prepacks come with free poster!

THE SHIP WHO WON
ANNE McCAFFREY
JODY LYNN NYE

***"Don't Look Behind the Curtain!
Ignore the Little Alien!"***

Like Helva, *The Ship Who Sang*, (and Nancia from *PartnerShip*, Tia from *The Ship Who Searched*, and Simeon, who runs *The City Who Fought*) Carialle was born so physically disadvantaged that her only chance for life was as a shellperson. Again like those others, Carialle decided she would strap on a spaceship.

She and her brawn Keff travel the stars, seeking out new sapient aliens. When they discover a very nice little world with very nice little aliens, fuzzy and polite and eager to please, they are overjoyed. But their joy does not last.

The aliens aren't aliens at all but some sort of devolved human, virtual slaves to a race of seeming sorcerers. But nothing is as it appears on Ozran. And while there may not be any real magic, there are real aliens, aliens who are neither fuzzy, nor polite, nor the least bit eager to please....

WE LOVE OUR SHELLPEOPLE!

"[The City Who Fought] further develops McCaffrey's vivid future universe of diversified cultures, technological wonders and twisted, sometimes corrupt, politics.... McCaffrey and Stirling create vivid heroes and villains in a complex and deadly game." —Publishers Weekly

"[The City Who Fought is] a superior book...." —Chicago Sun Times

"[PartnerShip] combines the best of the original concept with its own unique voice to provide excellent entertainment." —Rave Reviews

"[The Ship Who Searched is] a perfect combination of SF, adventure, and romance...." —Kliatt





Jean Stine at ConFrancisco

Estate section, after it passed from her family to new owners. Over the years the penthouse saw many unusual visitors, including poet Allen Ginsburg, sitting naked on the floor chanting mantras; it overlooks the Soviet Embassy's balcony, on which Nikita Khrushchev held an impromptu press conference after his famous UN shoe pounding. The 9-room, 4 bedroom apartment, with working fireplace, sold for about \$2 million.

Only You Can Save Mankind by **Terry Pratchett** was the best selling children's book in the UK in 1993. Pratchett, meanwhile, is one of four nominees for Britain's 1993 Author of the Year Award, jointly sponsored by the Booksellers Association (BA) and the magazine *The Bookseller*. The winner will be announced at the BA's annual convention in April.

British author **Keith Roberts** ("Anita," *Pavane*, the Kaeti stories, etc.) effectively said good-bye in a Christmas letter to friends. He reports that he was diagnosed with multiple sclerosis in March 1990, and has since been restricted to a wheelchair and had a leg amputated. He can no longer draw or paint, and can barely write. His life has been reduced to a daily battle to stay out of a nursing home. The alternative is quick oblivion: "Having stood back for a month or so and watched my leg rot at the rate of several millimeters a day, the powers that be finally pressed on me enough pain-killers to solve my problem several times over."

In an Op-Ed piece in the December 29th *New York Times*, "The Rape Crisis Behind Bars," **Stephen Donaldson**, writing about extensive homosexual rape in prisons, admits, "Twenty years ago, I was gang raped while in jail on a charge for which I was later acquitted. (I was arrested for participating in a Quaker 'pray-in' at the White House to protest the bombings in Cambodia.)" Donaldson is now president of Stop Prisoner Rape, an organization devoted to stopping the more than 290,000 rapes which occur each year in prison.

Pat Murphy, who works at San Francisco's Exploratorium, wrote the text for *By Nature's Design: An Exploratorium Book*, published by Chronicle Books.

Michael Kube-McDowell was awarded Indiana University at South Bend's Distinguished Alumni Award on December 19th. Currently completing *Vectors*, his first novel



Peter Stampfel and Betsy Wollheim

for Bantam Spectra's **Tom Dupree**, MK-M is another author who has left the Scott Meredith Literary Agency and is now represented by **Russ Galen**. MK-M's partner/fiancee **Gwen Zak** completed a four-year apprenticeship in wood model making at General Motors on November 31st, graduating to Journeyman status.

Douglas Adams has been impersonated by someone claiming to be him, but as it's all on the Internet, there's no physical evidence. But someone claiming to be Adams has E-mailed nasty notes to some SF fans. Then there's the person who shows up here and there in London, claiming to be—and usually passing for—**Stanley Kubrick**.

February was declared "**Jane Yolen Month**" at St. Martin's Press, which promoted her with advertising, posters, national publicity, author appearances and other material.

Hank Stine—now asking to be called **Jean Stine**—is undergoing gender reassignment therapy, and will be undergoing gender reassignment surgery later this year. Reprint rights on *The Season of The Witch*, out of print since 1970, sold to **Michael Perkins** at Masquerade Books. The book will appear under a "**Hank Stine**" byline.

Peter Stampfel, known in some circles as an editor at DAW Books and husband of **Betsy Wollheim**, is known in others as an accomplished musician. Stampfel and his band, recording as "Peter Stampfel and The Bottlecaps," has sold an album, "The Jig is Up," to Rounder Records, for release early next year—the third "Bottlecap" album in 16 months. His current album, "You Must Remember This," is a March release on CD (\$14.99) or cassette (\$8.99) from Gert Town Records, 8359 Fig Street, New Orleans LA 80118. Add \$1 p&h. The album is being distributed by Rounder Records and City Hall Records.

Douglas Adams



Chris Curry

Stephen King has done the liner notes for Al Kooper's new instrumental album, "Rekooperation." Kooper was one of the "real" musicians in the recent "Rock Bottom Remainder" concerts.

Harry Turtledove's *Worldwar: In the Balance*, just published by Del Rey, will be followed by *World War: Tilting the Balance*, to appear early in 1995, then *World War: Upsetting the Balance*, which is done, and *World War: Finding the Balance*, currently in progress. Turtledove has been researching the background of the Aliens vs. Nazis, Commies, Capitalists, etc., series since 1977.

Ian and Betty Ballantine are writing a massive illustrated book, *The Secret Oceans*, with artwork by a dozen artists including **Joe DeVito**, **Bob Larkin** and **Davis Meltzer**, to be published by Bantam this Fall.

Gale Research plans extensive coverage of **Harlan Ellison's** stories in their upcoming volume, *Short Story Criticism*, being edited by **Dave Segal**, including a reprint essay by **Joe Patrouch** from *The Book of Ellison*, edited by **SFC's Andrew Porter**.

Both **Ellison** and **Charles Platt** are now contributing editors to *The Magazine of Fantasy & Science Fiction*. No word on whether both names will appear side by side in the magazine's masthead.

Lucy Taylor and **Kim Antieau** respectively turned in their collections *The Flesh Artist* and *Trudging to Eden* to Silver Salamander Press.

F.A. McMahon sold "Portrait of a Writer" to *The Year's Best Horror XXII*, edited by **Karl Edward Wagner**; "Paranomasia" to *Hyperspeed*; and "Heat" to *Ladies of Winter*.

Vincent Di Fate did the cover art for *The Amazing Mr. X*, a summer release on laser disk from Lumavision; he also sold articles about SF gadget artists and SF movie poster art to *Science Fiction Age*.

Al Sarrantonio sold "Where Two Souls Dwell" to *Science Fiction Age*.

Don D'Amassa sold "Sneak Thief" to *Tomorrow Magazine* and "The Knight of Greenwich Village" to *Journeys to the Twilight Zone III*, which also bought **Adam-Troy Castro's** "Baby Girl Diamond." Castro also sold "Ego to Go" to *The Maga-*

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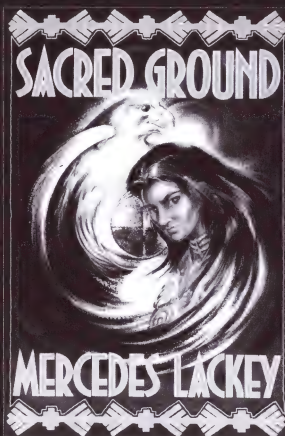
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Three audio publishing deals for **Russ Galen** of Scoville, Cheechak Galen: **Phillip K. Dick's** *Do Androids Dream of Electric Sheep?* sold to Warner Audio; **Timothy Zahn's** *Conqueror's Pride* to Brilliance Corporation; and *Beyond Uhuru* by **Nichelle Nichols** to Random House Audio.

Ace Books bought *Brother Termites* by **Patricia Anthony** and *Nobody's Son* by **Sean Stewart**, first fantasy novel *The Shape Changer's Wife* by **Sharon Shinn** via agent **Ethan Ellenberg**, and **Allen Steele's** collection *Rude Astronauts*, first published as a limited edition by Old Earth Books.

AvoNova bought a third *Snow White Blood Red* anthology, to be edited by **Ellen Datlow** and **Terri Windling**, and three books by **George Turner**, *Beloved Son*, first published by Pocket Books, and two titles not previously published in the US, *Yesterday's Men* and *Vanegloria*. Turner, meanwhile, is "feeling unable to write anymore," reports *Anisble*.

Baen Books is rushing a political cartoon book, *Taxpayers Tea Party: Don't Get Mad, Get Even* by **Chuck Asay**, an editorial cartoonist for the *Colorado Springs Sentinel-Telegram*, into print as an April mass market paperback. Also, **Gregory Benford** and **Mark Martin** sold an untitled story to the sixth volume of *Man-Kzin Wars*, edited by **Larry Niven** and **Jim Baen**.

Book Club Associates in the UK bought *Down Among the Dead Men* by **Simon R. Green** from Gollancz; *The Hammer and The Cross* by **Harry Harrison** from Century; *White Ghost* by **Shaun Hutson** from Little, Brown; *Black Gryphon* by **Mercedes Lackey** and **Larry Dixon** from Orion; *Chaos Mode* by **Piers Anthony** and *A Plague of Angels* by **Sheri Tepper** from HarperCollins; *Eva Fairdeath* by **Tanith Lee** and *Sorceress* by **Bridget Wood** from Headline.

Dell Abyss bought *The Children's Hour* by **Douglas Clegg** via agent **Kay McCauley** and *The Nitpicker's Guide for Classic Trekkers* by **Phil Farrand** from agent **Steve Ettlinger**.

Jack Womack sold 2 novels, *Random Acts of Senseless Violence* and *Picnic in a Graveyard*, to Grove Atlantic Press via agent **John Ware**.

HarperCollins bought **Robert J. Sawyer's** SF novel *Hobson's Choice*; *Analog* bought serial rights, with the book to appear in four issues starting next December.

George R.R. Martin's *A Song of Fire and Ice* trilogy (first book: *A Game of Thrones*), bought by Bantam in the USA, was acquired by **Malcolm Edwards** for HarperCollins UK for a mid 6-figure sum. The underbidder was **John Jarrold** at Legend. The sale was conducted by agent **Sara Fisher** of A.M. Heath on behalf of New York agent **Ralph Vicinanza**.

Longmeadow Press bought *The New Eyes: SF About the Extraordinary Women of Today and Tomorrow*, edited by **Janrae Frank**, **Jean Stine** and **Forrest J. Ackerman**, and *Dwarf Stars: 365 SF Short-Stories*, edited by **Ackerman** and **Stine**, both

via the Ackerman Agency; **Ackerman** himself has done the introduction for **Jeff Gelb's** fourth *Hot Blood* anthology.

Playboy Magazine's fiction editor **Alice K. Turner** bought "The Joe Show" by **Terry Bisson**.

Pocket Books bought **Chris Curry's** *Thunder Road* via agent **Kay McCauley**, who sold the same work to **Hodder & Stoughton** in the UK.

Roc bought two fantasy novels, *Arctady* and a second, untitled, work, by **Michael Williams**.

St. Martin's Press bought *Godmother Night* by **Rachel Pollack**, and a second *Alien Sex* anthology to be edited by **Ellen Datlow**.

Spectra's **Jennifer Hershey** and **Heather McConnell** bought two untitled novels by **Linda Nagata**, her first sale. Hershey also bought *Complicity*, a non-SF novel by **Iain Banks**.

Warner Aspect's **Betsy Mitchell** bought astronaut **Buzz Aldrin's** first novel, *The Tides of Tiber*, co-written with **John Barnes**, from agent **Matthew Bialer** of the William Morris Agency. Aldrin was the second man on the moon after **Neil Armstrong**.

Zebra Books's **John Scognamiglio** bought *St. Gruesome's* and a second untitled horror novel by **Tamara Thorne**, via **Kay McCauley**.

OBITUARIES

Pierre Boule

French author **Pierre Boule**, 81, died on January 30th. He will probably best be remembered in the SF community as author of *Planet of the Apes* (or *The Monkey Planet*), first published in 1963, later made into a very different kind of story as the first of five movies and a short lived television series. To the public at large, his most important work is *The Bridge on the River Kwai* (1954), based in part on his experiences as a soldier in Malaysia during World War II.

Boule was born in France in 1912 and has had a long career as a writer, only a handful of titles of which are SF. His lesser known SF includes *Garden on the Moon* (1964), a collection of stories titled *Time Out of Mind & Other Stories* (1966), *Desperate Games* (1973), and a few others with magical or fantastic elements, many of which are difficult if not impossible to find in the US.

—Don D'Ammassa

Irene Creese

British actress and author **René Ray** (pseudonym of Irene Creese), 81, died on the British island of Jersey on August 31st. She was featured in the 1929 SF film *High Treason* and appeared in the fantasy films *The Passing of the Third Floor Back* and *Once in a New Moon*, and the horror-mystery *The Return of the Frog*. She was the author of the SF novel *The Strange World of Planet X*, a novelization of her English TV show of the same name, which in turn was adapted into a 1958 film of the

same name, released in the USA as *Cosmic Monsters*, starring **Forrest Tucker**.

She also wrote other novels, two of which—*Wraxton Marne* (1946) and *Angel Assignment* (1988)—are fantasy.

—Harris M. Lentz III

Frank Belknap Long

Author **Frank Belknap Long**, 90, died on January 2nd of pneumonia at St. Vincent's Hospital in New York. Born in New York



Frank Belknap Long

City in 1903, **Frank Belknap Long** graduated from New York University with a major in journalism and began writing horror fiction while still in his teens. A friend and correspondent of H.P. Lovecraft, Long became fairly well known as a writer of weird fiction, some of it set in Lovecraft's universe, particularly as the author of "The Hounds of Tindalos," "The Horror from the Hills," and others.

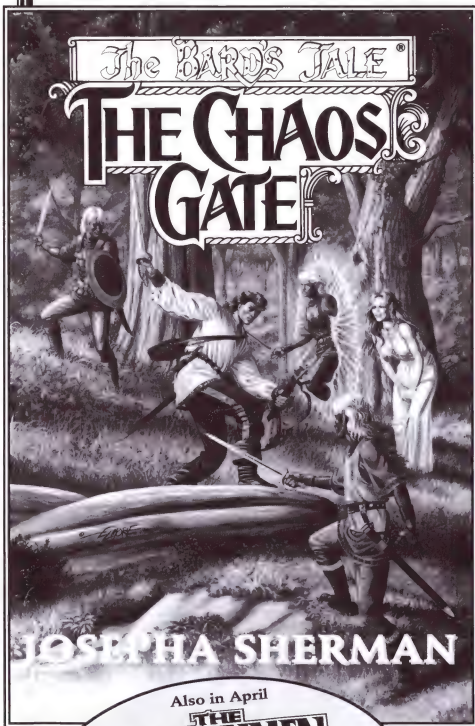
During the 1940's Long wrote for comic books, and later did editorial work for *The Saint Mystery Magazine*, *Mike Shayne's Mystery Magazine*, and *Satellite Science Fiction*. By the 1950's he was writing more SF than horror, and although never considered a major author, works such as *Mars Is My Destination*, *Space Station #1*, and *It Was the Day of the Robot* were entertaining adventure stories. In the early 1970's, Long wrote gothic romances under his wife's name, **Lyda Belknap Long**. The best of his stories can be found in *The Early Long*, *The Hounds of Tindalos*, and *The Rim of the Unknown*. His other SF novels include *Woman from Another Planet*, *The Mating Center*, *Journey into Darkness*, *The Three Faces of Time*, *Monsters Out of Time*, *The Martian Visitors*, *Three Steps Spaceward*, *Survival World*, and *This Strange Tomorrow*.

Before his death, Long also wrote a biography of Lovecraft, *Howard Phillips Lovecraft: Dreamer on the Nightside*, a number of poems, and a play. He is survived by his wife, **Lyda**. —Don D'Ammassa

Ella Parker

Pivotal 1950's/60's London fan **Ella Parker**, 75, apparently died at the beginning of 1993, reports **Ethel Lindsay**, who always exchanged cards with her, but did not get one this past Christmas. A query brought the

*Step Through The Chaos Gate in April—
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Alfred Munier, 78, who worked on the design of the Unisphere at the 1939 World's Fair, the Whitestone Bridge in New York City, the Lunar Excursion Module and the Tokamak Fusion Test Reactor, died in Huntington, NY, on December 16th.

Other Obituaries

Director Gordon Douglas, 85, died in L.A. on September 29th. Douglas directed *Them!* (1954) and the fantasy comedies *The Devil With Hitler*, *Zombies on Broadway*, *Gildersleeve's Ghost* plus *The Fiend Who Walked the West* and *The Falcon in Hollywood*.

Actor Richard Jordan, 56, who starred in *Logan's Run* (1956), as Duncan Idaho in *Dune* (1985) and appeared in *Solarbabies*, died of a brain tumor in LA on August 30th.

—Harris M. Lentz III

Jazz and scat singer Adelaide Hall, 92, who appeared in Alexander Korda's 1940 classic *The Thief of Baghdad*, died in November in London.

Alexander Mackendrick, 81, director of *The Man in the White Suit* (1951), a comedy fantasy starring Alec Guinness about a wonder fabric which never wears out, as well the film classics *Tight Little Island* aka *Whisky Galore*, *The Ladykillers* and *A High Wind in Jamaica*, died of pneumonia in LA on December 22nd.

Allan G. Odell, 90, who invented the roadside "Burma Shave" signs, died Januana 17th at his home in Edina, Minn. Burma Shave's parent company, Burma Vita, was sold to Philip Morris in 1963 and the signs were discontinued the next year. At its height there were more than 7,000 signs in 45 states. Odell's favorite was: "Within this Vale/Of Toil and Sin/Your Head Grows Bald/But Not Your Chin/Burma-Shave."

BOOKBUYERS' GUIDE TO APRIL 1994

Science Fiction, Fantasy & Horror Releases

Key to Abbreviations: A, multi-author anthology; C, single author collection; F, fantasy; H, horror; N, novel; O, original; R, reprint or reissue; SF, science fiction; T, nonfiction; YA, young adult or adolescent.

ABYSS: 65MM by Dale Hoover, \$4.99 HON.
ACE: Hardcover: Igniting the Reaches
 David Drake, \$18.95 SFON. Paperbacks:
Redwall: Salamandastron by Brian Jacques, \$4.99 FRNYA; **Cold Allies** by Patricia Anthony, \$4.99 SFON; **Dagger's Edge** by Anne Logston, \$4.99 FFRN; **A Logical Magician** by Robert Weinberg, \$4.99 SFON; **Border Dispute** by Daniel K. Rens, \$4.50 SFON; **Restoration** by Sean Dalton, \$4.50 SFON; **Conan of Aquilonia** by L. Sprague de Camp and Lin Carter, \$4.50 FRN.

AMERICAN FANTASY: *Darkside* by Dennis Etchison is being published in a first hardcover edition, with dustjacket by Joyce Tenneson, in March. Prepublication price is \$25. Order from American Fantasy, Box 41714, Chicago IL 60641.

ANALOG SF MAGAZINE: Fiction: "The Last Plague" by Gregory Bennett; "Light and Shadow" by Catherine Asaro; "The Singular Habits of Wasps" by Geoffrey A. Landis; "Literacy" by Donald Moffitt; "Indium Dreams" by Bud Sparhawk. Nonfiction: Science Fact: "Terraforming Mars" by Robert M. Zubrin and Christopher P. McKay; "Biolog (Gregory Bennett)" by Jay Kay Klein; "The Alternate View" by G. Harry Stine; "The Reference Library" by Tom Easton. Cover art by Chris Moore.

ARCHWAY: The Locker by Richie Tankersley Cusick, \$3.99 HONYA; *Fear Street: Double Date* by R.L. Stine, \$3.99 HONYA; *Star Trek Deep Space Nine: Stowaways* by Brad Strickland, \$3.50 SFONYA.

ASIMOV'S SF MAGAZINE: Fiction: "Via Roma" by Robert Silverberg; "Syrtris" by Alexander Jablovkov; "Cretaceous Park" by Kandis Elliot; "A Little Knowledge" by Mike

Resnick; "Nekropolis" by Maureen F. McHugh; "Original Sin" by Phillip C. Jennings; "March Against the Foe" by Isaac Asimov; "Sabbath of the Zeppelins" by Don Webb; "Messenger" by Andrew Weiner; "Redemption in the Quantum Realm" by Frederik Pohl; "Games of Deception" by Pat Murphy; "The Mask" by Michael Swanwick. Nonfiction: "On Books: A British Renaissance" by Norman Spinrad. Cover artwork by Pamela Lee.

AVON FLARE: *Overkill* by Alane Ferguson, \$3.99 HRNYA.

AVONOVA: Hardcover: *Future Quartet: Earth in the Year 2042: a Four-Part Invention* by Ben Bova, Frederik Pohl, Jerry Pournelle, Charles Sheffield, \$20 SFOA. Paperbacks: *The Wolf and The Raven* by Diana L. Paxson, \$4.99 FRN; *Flying to Valhalla* by Charles Pellegrino, \$4.99 SFRN; *Live Robots* (contains the novels *Wetware, Software*) by Rudy Rucker, \$5.99 SFRN.

BAEN: Hardcover: *The Ship Who Won* by Anne McCaffrey and Jody Lynn Nye, \$21 SFN. Paperbacks: *Honor Harrington: The Short Victorious War* by David Weber, \$5.99 SFO. *Honor Harrington: On Basilisk Station* by David Weber, \$4.99 SFN; *Honor Harrington: The Honor of the Queen* by David Weber, \$5.99 SFO; *The Ship Who Won* by Anne McCaffrey and Jody Lynn Nye, \$5.99 FON; *The Bard's Tale: The Castle of Deception* by Mercedes Lackey and Josephina Sherman, \$5.99 FRN; *The Watchmen* (orig. published as *The Dueling Machine and Star Watchmen*) by Ben Bova, \$5.99 SFN; *The Ship Who Won* by Anne McCaffrey and Jody Lynn Nye, \$5.99 SFN; *The Ship Who Searched by the Stars* by Mercedes Lackey, \$5.99 SFN; *ParinerShip* by Anne McCaffrey and Margaret Ball, \$5.99 SFN.

BANTAM: *Indiana Jones and the White Witch* by Martin Caidin, \$4.99 FON.
BDD AUDIO: *Foundation and Earth* by Isaac Asimov, 2 cass., 3 hrs. abr. \$15.99.

CHAOSMUN: Cihulhu's Heirs: Tales of the Mythos for the New Millennium, edited by Thomas M.K. Stratman, \$9.95trpb HBA, is a 288pp original anthology in large trade paperback format, containing 18 short stories by Ramsey Campbell, Hugh B. Cave, Darrell Schweitzer, Victor Milan, Crispin Burnham and others. Normal trade discounts apply. Chaosmun Inc., 950-A 56th St. Oakland CA 94608.

DARK HARVEST: Blood Test, a thriller by Jonathan Kellerman, with an introduction by Dean Koontz, is a March release from this smaller press. The book is available in a slipcased edition of 400, signed by both Kellerman and Koontz at \$39, and a trade edition at \$21.95. Add \$2 for p.&h. Dark Harvest, Box 941, Arlington Hgts IL 60006.

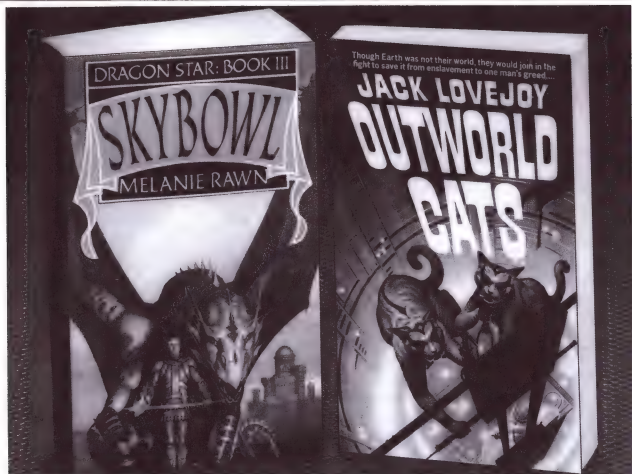
DAW: *Memory, Sorrow and Thorn* Book 3: *To Green Angel Tower* Part 1 by Tad Williams, \$5.99 FRN; *Snows of Darkover* edited by Marion Zimmer Bradley, \$4.99 FOA; *Changing Fate* by Lisa Waters, \$4.99 FON; *Memory, Sorrow and Thorn* Book 1: *The Dragonbone Chair* by Tad Williams, \$5.99 FRN; *Memory, Sorrow and Thorn* Book 2: *Stone of Farewell* by Tad Williams, \$5.99 FRN; *Tailchaser's Song* by Tad Williams, \$5.99 FRN.

DC COMICS: *Vertigo: Devil's Advocate* by Grant Morrison, art by Jon J. Muth, \$19.95hc (80pp graphic novel).

DEL REY: Hardcover: *A Handful of Men Part 4: The Living God* by Dave Duncan, \$20 FON. Paperbacks: *Stranger at the Wedding* by Barbara



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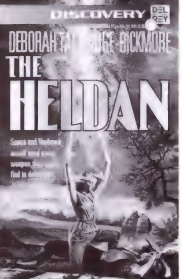
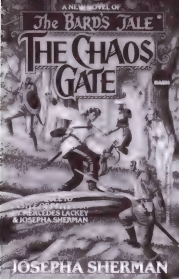
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Hambly, \$5.99 FON; *Crashlander* by Larry Niven, \$4.99 SFOC; *A Whisper in Time* by Paula E. Downing, \$4.99 SFOC; *The Helden* by Deborah Talmadge-Richmore, \$4.99 FON.

MAG. OF FANTASY & SF: Fiction: "Wendy, Darling, RPC" by R. Garcia y Robertson; "Inspiration" by Ben Bova; "Clinging to a Thread" by Leslie What; "Coyote Ugly" by Pati Nagle; "Sarah at the Tidepool" by Marina Fitch; "Without End" by Kristine Kathryn Rusch; "Natlifew" by David Brin; "Epiphany Beach" by Steven R. Boyett. Nonfiction: "Books: Canons Left and Right" by John Kessel; "Books to Look for: Chasing Shadows" by Charles de Lint; "A Scientist's Notebook: Deep Time" by Gregory Benford. Cover artwork by Kent Bash.

FORGE: *Throne of Isis* by Judith Tarr, \$22.95 FON (historical fiction).

W. PAUL GANLEY: *The Clock of Dreams* by Brian Lumley, first published in paperback in 1978, is being published as a first hardcover edition by this small press. With cover and interior artwork by Dave Carson, the book is \$42.50 for the deluxe, \$26.50 for the trade edition. Add \$2 p&h. Order from W. Paul Ganley, Box 149, Buffalo NY 14226-0149.

HARCOURT, BRACE: March; *Gun, with Occasional Music* by Jonathan Lethem, \$19.95 SFOC (SF/mystery); *Ten Tales Tall & True* by Alasdair Grey, \$19.95 FOC. April: *Nebula Awards 28: SFWA's Choices for the Best Science Fiction and Fantasy of the Year*, edited by James Morrow, \$24.95hc, \$12.95trpb SFOA.

HARPERCOLLINS: *The Substitute* by M.C. Sumner, \$3.50 HONYA.

KENT STATE UNIV. PRESS: *Arthur Machen and Montgomery Evans: Letters of a Literary Friendship, 1923-1947*, edited by Sue Strong Hasler and Donald M. Hasler, \$26.00, was a February release from this academic press. The 208pp book includes 16 photos, bibliography and index. Kent State Univ. Press, Box 5190, Kent OH 44242-0001.

LEISURE: *Children of the End* by Mark A.

Clements, \$4.50 HON.

WM. MORROW: *Little Wizard Stories of Oz* by L. Frank Baum, illus. by John R. Neill, \$20 FRG. Afterword by Peter Glassman (a Books of Wonder book).

NBM: *The Mercenary: The Black Globe* by Vicente Segrelles, 48pp, full color, \$9.95trpb (graphic novel). NBM, 185 Madison Ave #1502, New York NY 10016.

NORTHWEST PUBLISHING: *Island of the Innocent* by Thomas G. Young, \$8.95trpb FON, published late last Fall, is Christian fantasy from Northwest Publishing, 5949 South 350 West, Salt Lake City UT 84107.

OMNI: Fiction: "Fire, Ice" by Joe Haldeman or "Why Did?" by Howard Waldrop.

ORB: *The Fifth Head of Cerberus* by Gene Wolfe, \$12.95trpb SFRN.

OZONE PRODUCTIONS: *The Art of Olivia: Let Them Eat Cheesecake* by Olivia De Berardinis, a 108pp 9"x12" hardcover containing 90 full color plates, many with fantastic elements, has just been published. Dist. by Publishers Distribution Service, 6893 Sullivan Rd, Grawn MI 49637, (800) 345-0096.

PENGUIN: *The Penguin Book of Scottish Folktales* by Neil Philip, \$13 FOC. *Wild Women: Contemporary Short Stories for Women Who Run with the Wolves*, edited by Sue Thomas, \$14.95trpb OA (includes stories by Angela Carter, Tanith Lee, Lisa Tuttle).

POCKET: Hardcover: *The Star Trek Encyclopedia* by Michael and Denise Okuda, \$25hc, \$18trpb OT. Paperbacks: *Star Trek #69: The Patrian Transgression* by Simon Hawke, \$5.50 SFOC; *Succumb* by Ron Dee, \$5.50 HON.

ROC: *Flames of the Dragon* by Robin Wayne Bailey, \$4.99 FON; *Metal Angel* by Nancy Springer, \$4.99 SFRN; *Starcrusher Shenandoah: Warriors of the Working Day* by Roland J. Green, \$5.50 SFOC.

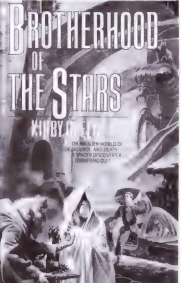
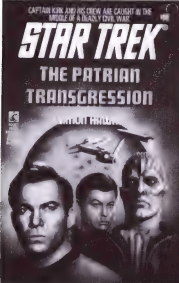
SPECTRA: Hardcover: *The Stainless Steel Rat Sings the Blues* by Harry Harrison, \$19.95 SFOC; *Green Mars* by Kim Stanley Robinson,

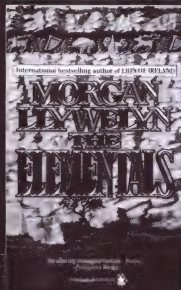
\$22.95hc, \$12.95trpb SFRN. Paperbacks: *Brotherhood of the Stars* by Kirby Greene, \$5.99 SFOC; *Universe 3* edited by Robert Silverberg and Karen Haber, \$5.99 SFOA; *Golden Trillium* by Andre Norton, \$5.99 FRN; *The Robots of Dawn* by Isaac Asimov, \$5.99 SFRN; *A Stainless Steel Rat is Born* by Harry Harrison, \$5.99 SFRN; *The Stainless Steel Rat Gets Drafted* by Harry Harrison, \$5.99 SFRN; *The Stainless Steel Rat Wants You* by Harry Harrison, \$5.99 SFRN; *The Stainless Steel Rat for President* by Harry Harrison, \$5.99 SFRN.

ST. MARTIN'S PRESS: Additional February titles: *The Man Who Turned Into Himself* by David Ambrose, \$17 SFOC (alternate universe novel); *Wizard* by Steven Zell, \$22.95 HON. April Hardcover: *The Game is Afoot: Parodies, Pastiche, and Ponderings of Sherlock Holmes*, edited by Marvin Kaye, \$23.95 FOA; *Unconquered Countries: Four Novellas* by Geoff Ryman, \$20.95 SFOC. Paperbacks: *Star Wreck 6: Geek Space Nine* by Leah Rewolinski, \$3.99 SFOC; *Star Wreck: The Generation Gap* by Leah Rewolinski, \$3.99 SFRN.

TOR: Hardcover: *The Dubious Hills* by Pamela Dean, \$21.95 FON; *Galactic Dreams* by Harry Harrison, 19.95 SFOC; *One Hundred Years After* by Steven Brust, \$23.95 HON; *Neptune Crossing* by Jeffrey A. Carver, \$23.95 SFOC. Paperbacks: *The Time Patrol* by Paul Anderson, \$12.95trpb SFRN; *Glory* by Alfred Coppel, \$5.99 SFRN; *Strange Devices of the Sun and Moon* by Lisa Goldstein, \$4.99 FRN; *Warpath* by Tony Daniel, \$4.99 SFRN; *The Blood of Ten Chiefs: Dark Hours*, edited by Richard Pini, \$4.99 FOA; *Conan, Scourge of the Bloody Coast* by Leonard Carpenter, \$4.99 FON; *The Phoenix Guards* by Steven Brust, \$4.99 FRN; *Burning Water* by Mercedes Lackey, \$4.50 FON; *Orion* by Ben Bova, \$4.99 SFRN; *All Heads Turn When the Hunt Goes By* by John Farris, \$4.99 HRN; *A Collection of Stories* by Edgar Allan Poe, \$2.50 HRCYA.

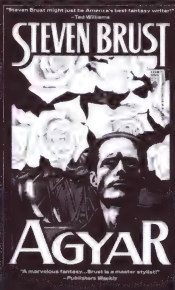
TSR: March: *Dragonance Anthology: The Dragons of Krynn* edited by Margaret Weis and





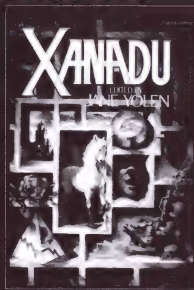
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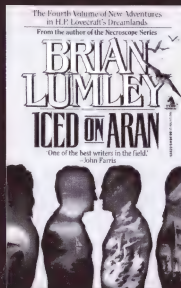


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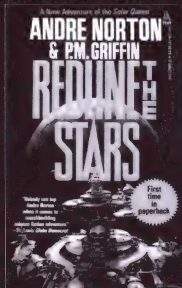
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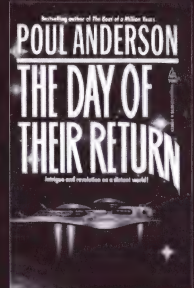
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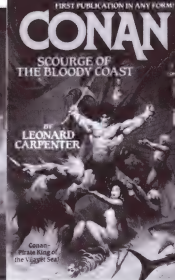
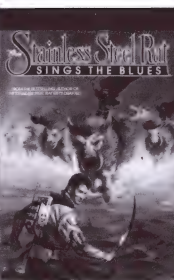
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Tracy Hickman, \$4.95 FOA. April: *Forgotten Realms: The Harpers #9: Crown of Fire* by Ed Greenwood, \$5.95 FON; *Defenders of Magic Trilogy #1: Night of the Eye* by Mary Kirchoff, \$4.95 FON; *Tribe of One Trilogy #2: The Seeker* by Simon Hawke, \$4.95 FON.

UNDERWOOD-MILLER: Dreamquests: *The Art of Don Maitz*, edited by Amie Fenner, was published in December. The large format 112pp art book features 95 full color illustrations and is available as a \$17.95 trade paperback, a \$29.95 hardcover and a 300 copy signed, numbered, slipcased edition at \$50. *The Work of Jack Vance: An Annotated Bibliography and Guide* edited by Jerry Hewett and Daryl F. Mallett, introduction by Robert Silverberg, copublished with Borgo Press, is in a trade edition for \$35 and a 250 copy slipcased edition signed by Vance, Silverberg and the editors for \$50. Add \$2 p&h. Order from Underwood-Miller, 708 Westover Drive, Lancaster, PA 17601.

VIKING: The Forest House by Marion Zimmer Bradley, \$21.95 FON.

WORDCRAFT: Invisible Machines is a collection of poetry by Andrew Joron and Robert Frazier, a \$9, 68pp trade paperback, in a signed numbered limited edition of 250 copies. From Wordcraft of Oregon, Box 3235, La Grande OR 97850.

ZEBRA: Ghost Boy by Jean Simon, \$4.50 HON; *Red Angel* by Roxanne Longstreet, \$4.50 HON.

Z-FAVE: The Nightmare Club #1: Spring Break by Nick Baron, \$3.50 HONYA; *Scream #9: The Gift* by Michael August, \$3.50 HONYA.

RANDOM FACTORS: LETTERS

We'd like to hear from you about anything at all, but preferably about topics, questions or other items raised by something in SFC. Mail all letters to *Science Fiction Chronicle*, Box 022730, Brooklyn NY 11202-0056.

Kevin Standlee

P.O. Box 95

Sutter CA 95982-0095

I'm really enjoying Andy Hooper's ConFrancisco report, because I really feel that I missed most of the convention. For instance, I never got to even see the dealers' room, because anytime I set foot in Hall D, someone was asking me to solve a problem for them (even if it wasn't my direct responsibility) and I hate to turn down people who need help. I got to see the Art Show while carrying the display Hugo from the ceremony to the displays; that was with most of the lights in Hall D turned off.

On the other hand, I must say that Darrell Schweitzer is being too harsh. Saying that "everything that could be done wrong was done wrong" is a horrible exaggeration. Most of the things we tried to do worked, even though maybe

not as perfectly as we would have liked. There were many things at the convention (and before it) that went quite well. For instance, I think every progress report mailed either on time or a week early. The ConFrancisco Quick Reference Guide has been held up by many people as an example of how such books should be done. (Someone at the Feedback Session stood up and said that WSFS should pass a rule requiring all future Worldcons to do their Pocket Programs in that format.)

Schweitzer (and others) labeled the 51st Worldcon as "ConFiasco." They are wrong, but that doesn't make me that much less annoyed at seeing it. Most of the people who laid that moniker on CF were the folks who make their hobby criticizing conventions. I would suggest that people turn their telescopes around—rather than blasting Worldcons for their mistakes. I'd be inclined to be amazed that as many things went right as did, given that the entire convention is put together by non-professional, unpaid volunteers working on it in their spare time.

What I see happening is that a lot of people are expecting the Worldcon to be like the ABA or Comdex, and that it shouldn't cost as much as it already does. I hate to break this to y'all, but that ain't going to happen. I've noticed that some of our loudest critics are people who either never work on conventions or else haven't done so in so many years that they are "out of touch" with the reality of a modern Worldcon. While CF came under fire from a lot of smooftits types, often justifiably, most of the people who have been in the same position we were in realize the situation better.

What really annoys me is when someone who doesn't really understand what we are up against makes a lot of complaints with the underlying assumption that we're a professional organization (this happened multiple times at ConFrancisco); in one case, the person was floored to find out that we had no paid staff and the entire convention was a "spare-time" activity. That person had been at a big computer show the week before in the same place and figured we were just like the company that stages it.

I tend to remember comments like that made to our Hotel Liaison about how well-organized our convention seemed, especially when you consider that we're all amateurs. I've often felt that SF conrunners as a whole are among the most talented amateurs in the field of convention organization.

Having been on the receiving end of negative correspondence—I was Secretary, one of only about 5 main committee members, of NYCon 3, the 1967 Worldcon—we all tend to take these things rather more personally than they are intended. I like to think that, to use an old phrase, "I gave the best years of my life for NYCon 3." There is also much truth to the quotation, attributed to Earl Kemp, chair of the 1962 Chicago Worldcon, "No matter what you do, someone's gonna bitch."

I am still convinced that an assembled wit and wisdom, with emphasis on the latter, of all previous worldcon committees, could easily and

certainly should be assembled, preferably on a few DOS/MAC diskettes, to be passed on to future generations of con organizers. The Convention-running cons aren't enough. If anyone has seen and/or remembers how well and thoroughly Peggy Rae Pavlat has organized press relations, with, as far as I can tell, little of her expertise being passed on to future worldcons, one would want such a thing assembled. —Andrew Porter

Michael A. Burstien

111-28 75th Road

Forest Hills NY 11375

Why do you (and many others) assume that there's something wrong with Hugo voting just because so few people choose to nominate and vote for Hugo Awards? I myself am an avid Hugo voter, spending \$25 for supporting memberships in WorldCons that I am unable to attend just for the chance to cast my ballot for my favorite stories because I feel that it's important.

Many other SF fans find awards irrelevant or immaterial. Why make it easier for them to vote? I spend the year reading voraciously in the field and compiling a list of my favorite items in each category so my nominations and votes will be as well thought out as possible. That is my choice as a dedicated SF fan. But I wouldn't want to see someone who maybe picked up one magazine during the entire year have the same weight in choosing the nominees as I do.

If people don't want to vote, let them exercise their right not to vote. As Yogi Berra is reputed to have said, "If people don't come out to the ballpark, nobody's going to stop them."

The whole point about Hugo Award voting is that each year, despite the large membership of the WorldCon has, a smaller and smaller percentage chooses to nominate and vote for the awards. Although the audience at the Hugo ceremony itself can be thousands of people, it's amazing and mystifying that the vast majority apparently can't be bothered to write little numbers on a Hugo ballot, at the very least, and send it in. They've already spent their money for attending memberships in the convention, so it can't be lack of money. Maybe the majority of members of the WorldCon just don't read SF.

The importance in having a large number of people vote for the Hugo Awards, for many, is that the larger the vote the more weight the Hugos have. On the other hand, if it comes down to two handfuls of SFC supporters versus only one handful of Locus supporters, I can live with that. And yet...the victory might ring a little hollow. —Andrew Porter

B.L. Meador

Address withheld

As an SF fan who has read an average of 30 to 40 SF novels a year for the last 20 or so years, I have noticed a disconcerting trend among many newer authors who seem to have forgotten that the most important aspect of any fiction writing is to tell a story.

It would seem that many are too interested with impressing us with their knowledge of science,

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and their extrapolations drawn from such knowledge. Instead of integrating the science into the story, they have made the science itself the story. Of course, this may be fine for the technophile fan; but for the fan who reads to be swept away into future and distant worlds, this type of limited approach falls short of our needs.

Sure, extrapolated technology has always been the mainstay of SF, and always will be; however, it must be used in the way the masters of SF have used it over the years. And by that I mean that the technology used must become a fixture on the wall, not something left to trip and fall over. Perhaps it would be best for any new writers, or planning-to-be SF writers, to read Heinlein, Clarke, and Asimov; or, if you would rather, read contemporaries such as Greg Bear or Charles Sheffield who have grasped the concept that given in the right doses, extrapolated technology enhances, not overwhelms.

S.F.CINEMA

by Jeff Rovin

In an interview with *Variety*, George Lucas reported that *Jeb Stuart (The Fugitive)* is writing the next Indiana Jones film, which will star Harrison Ford and be directed by Steven Spielberg. Lucas also says that the next *Star Wars* films, prequels all, will be filmed simultaneously within the next 4 years—just as soon as a few new special effects techniques are perfected.

Meanwhile, Irvin Kershner, who directed *The Empire Strikes Back* and the leaden *sQuest DSV* pilot, is helming the remake of *Forbidden Planet*. Stirling Silliphant is writing the script for the \$30 million film, which begins shooting in the spring. As if all that weren't bad news enough, Kershner says, "There will be a Robby the Robot—but he won't look like the same." Can you wait.

David Carson, director of the first *Star Trek: Deep Space Nine*, is slated to direct *Star Trek: The Next Generation* film. Shooting is scheduled for the spring. The script, by Brannon Braga and Ronald Moore, features the entire cast with what are now being described as "cameo" appearances by the first *Star Trek* crew. The plot will reportedly involve time travel, enabling the cast of the old show to pass the cinematic baton, as it were, to the cast of the new series. Contrary to the rumors, however, Leonard Nimoy says that he was not asked to direct the film. "No one ever approached me about it," the actor insists, "and so I decided to move ahead to something else." (*Duet for Life*, about Siamese twins.) As for whether he'll return as Spock, he says, "I'm not going to walk through and wave. If they have something interesting for Spock to do, they can let me know, and I'll be there." *Variety* reports that everyone from the original cast is aboard except for William Shatner, who is said to be asking \$1 million for his small part. Paramount, trying to keep the budget under \$30 million, is balking. (Probably not for long, though. Wouldn't help to have a bitter Kirk on the loose with a potentially lucrative film series being launched.) See TV news for more on *Star Trek*.

In addition to the big screen *The Man from U.N.C.L.E.*, Davis Entertainment is reading the feature films *Weatherman*, the story of a man who controls the weather with his emotions, and *Camp Fantasy*, about a kid with a wild imagination.

Director Alex Proyas has departed the *Amblin/Universal* live action film *Casper* over—what else?—creative differences (with the Friendly Ghost?). He was replaced by TV director Brad Silberling. Shooting is still set to start in just a few weeks. The movie, which reads like a preteen *Ghost*, tells us at long last when Casper died (a century ago) how (he stayed outside on his new sled for too long and got sick) why he stayed around (to help his father through his grief) and what it feels like to go through walls ("It kinda tickles"). In the film, Casper advises Kat—the only one who can see him—on life and love and becomes a boy long enough to give her a chaste



EDITORIAL

How Much is Our Stuff Really Worth, Anyway?

I'm really amazed by how much we want to hold onto stuff, even if somebody keeps knocking it down. Like sand castles: we keep rebuilding them, even as the waves keep coming in and wiping out everything we've done.

After Hurricane Andrew (no relation), parts of South Florida were really smashed. Something about taking shortcuts in building houses, so they really couldn't withstand high winds. Hey, did anyone really want all those expensive extra nails in their houses? Or all those extra metal braces to hold their roofs in place? Surely stuff like that attracts lightning bolts, and sharp edges are unsafe for small children. Extra nails can come loose and lodge in little windpipes, threatening the health of your family.

Of course, after the hurricane wiped away lots of houses, the infrastructure—roads, sewer pipes, freeways, stuff that's mostly on or in the ground, where wind can't break it—was still there. So it was just a matter of rebuilding a few thousand houses. The fact that a lot of the jobs went away, because the Pentagon had no intention of rebuilding Homestead Air Force Base—which they'd wanted to close down anyway for a long time—had nothing to do with it. (The Pentagon was actually being smart. They figured that if they rebuilt the place another hurricane was, sooner or later, gonna knock it down again and they'd have to pour more money into rebuilding, so what was the point?)

In the Midwest floods, there was a different attitude. Now it's obvious that if you build enough walls the water will rise even higher, putting more pressure on those walls, causing nearly all of them to break.

Now, instead of rebuilding the walls, it looks like a lot of places won't be rebuilt. Instead, some towns are moving en masse to higher ground, while the river will be allowed to reclaim bottom land, to spread out and flood more often.

Apparently logic and the long-term outlook apparently haven't made it over the Rocky Mountains. At the same time, there's lots more stuff in the San Fernando Valley (and in Santa Monica, too, from all reports). Apparently we've crossed the magic line, some sort of unspoken law about how much stuff you've got to have before you can irrationally keep fixing it, hopefully faster than Nature can break it.

There's lots of broken stuff in L.A. The fact is that the damage to houses, buildings, streets, highways and overpasses, water and gas lines is going to be repaired. The question is, do we continue to do this? Why are we fixing this stuff, rebuilding things that are, presumably, going to get knocked down again and again some time in the future?

Is there a better way to do this? Can we really build stuff that won't get knocked down in some really big quake to come? How about the fact that they keep finding faultlines they didn't know existed, which means you have to build stronger, or maybe looser, so that stuff will just stay around instead of rigidly breaking?

Is there some point at which everyone will say, "The hell with it!" and go away?

I'm reminded of a 30-year old Steve Stiles cartoon, showing two astronauts up to their armpits in ooze. One is saying, "Good heavens! This stuff is continuing to rise!" and the other says, "Obviously, coming to Venus was a big mistake!"

Is there some point, after everything gets knocked down three, four, five times, that we decide that building a city where Los Angeles (or San Francisco, or St. Louis) is, was a big mistake? And will we go away? (Apologies to George Carlin.)

—Andrew I. Porter

kiss before "moving on." Yes, the Ghostly Trio costar.

Regarding Casper's Harvey Comics four-color cabin-mate, Richie Rich, Macaulay Culkin is back playing the part for \$8 million, with \$10 million guaranteed for a sequel. Culkin's father, Kit, had pulled him off the project because he wanted director approval. Kit didn't get it, which is as it should be. (Now, if only Hollywood could get actors to stop second-guessing the screenwriters, we might get better movies.)

Besides the previously announced *Pocahontas* and *Fantasia Continued*, the folks at Disney have just put the feature-length animated *The*

Hunchback of Notre Dame into production. The songwriting team on both is Alan Menken and the wonderful Stephen Schwartz (*Pippin*, *Godspell*).

Wes Craven, who came up with the original *Nightmare on Elm Street*, is producing number seven. He says, "I came up with a fresh and fun idea that is entirely legitimate within the mythology of his having been killed off in the last film." Robert Englund returns, along with Heather Langenkamp, the star of the original film.

The actors being courted to play Captain Hook in a new *Peter Pan*: Mel Gibson or Jack Nicholson. The Lasse Hallstrom screenplay is said to be superb.

Axl Rose may make his acting debut in *Highlander III* as a bad guy (no kidding). Christopher Lambert once again stars as McLeod, with Mario Van Peebles as the villainous Kane.

John Malkovich plays the villain to Kevin Costner's hero in Universal's spectacular *Waterworld*. The \$60 million film is set 500 years in the future, when the Earth's surface is all ocean. David Twohy (*The Fugitive*) wrote the script.

Rusty Cundieff is directing *The Williams Family* for Eddie Murphy Productions. The film is a spoof of you-know-what.

Whoopi Goldberg has settled the lawsuit with the producers of *T. Rex* by agreeing to do the film after all (she says she never agreed to star, the producers said she did, and the whole thing was headed for court).

The movie, about a policewoman and her dinosaur partner, Theodore Rex, goes before the cameras next fall.

Robert Watts, producer of the animated feature *Astrocoats: Peacekeepers of the Future*, says the heroes will use "clever and inventive nonviolent techniques" to defeat evil. Call us sentimental, but we prefer the violent old way.

Judge Dredd, with Stallone, is finally set to roll in February in England. That one won't boast inventive non-violent techniques of dealing with criminals.

IMAX is readying the documentary *Insect Wars* for its big-screen outlets.

We're told that Jerry Lewis is finally going to make his sequel *The Nutty Professor*.

Sean Connery is mulling over the starring role in *The Ghost and Mrs. Muir*, director Jonathan Lynn's remake of the 1947 Rex Harrison film. Julia Roberts is considering the Mrs. Muir role originally played by Gene Tierney.

Paramount has decided not to distribute the Brandon Lee film *The Crow*. Word is that the movie's good, but Paramount felt it was simply too disturbing due to Lee's death.

Paramount has purchased movie rights to the Heroic Publishing comic book *Captain Thunder and Blue Bolt*, about father and son superheroes.

Cartoonist Gahan Wilson is developing an animated feature about vampires for Spielberg.

IAC Films and Peter Newman Productions are co-producing the \$17 million SF action/comedy *Space Truckers*. The blue-collar heroes will be put through their paces by director Stuart Gordon; Ted Mann (*NYPD Blue*) wrote the script. Preproduction begins in May with cameras rolling in the fall.

Bullwhip that dead horse: production has just begun on the film *Young Indiana Jones Chronicles: Hollywood Follies*, bringing the youthful hero face-to-face with movie pioneers like Erich Von Stroheim and Carl Laemmle.

Julia Roberts has been offered the starring role in the long-delayed Jekyll/Hyde film *Mary Reilly*. The former Tim Burton project is being helmed by Stephen Frears. The actors who are being talked-about for the role of the good doctor are Mel Gibson, Daniel Day-Lewis, and Al Pacino (?).

Joe Dante is all-but-set to direct the big screen *Green Hornet*. Chuck Pfarrer finished the script; no word on casting, though, as reported earlier, it looks like Eddie Murphy is out.

ITC is readying theatrical motion picture remakes of the British TV series *Danger Man*, *Thunderbirds*, and *The Prisoner*.

The videogame *Mortal Kombat* has been bought for the movies by James Cameron's Lightstorm Entertainment. Cameron is not expected to direct; he's just completed the script for his long-in-the-works *Spider-Man* film, which he will direct.

It was inevitable: a porn version of *Jurassic Park* called *Jurassic Fu*—you get the idea—is scheduled for release in the near future. The subtitle is *Attack of the Pornosaurs*, and the logo has a dinosaur with a lascivious look and its tongue hanging out. Universal hasn't said whether they'll sue; the makers of the film, VTO Video, hint that they'd welcome the publicity.

This month begins our favorite time of year: the start of the Oscar trade campaigns, when studios and production companies suck up to creatives with full page ads promoting the

unlikeliest films for "consideration" in various Oscar categories. Will *Super Mario Bros.* get a push for Best Actor? *We're Back! A Dinosaur's Story* for Best Picture? Stay tuned....

And finally, in case you were wondering about Stallone's daughter in *Demolition Man*, she ended up on the cutting room floor. Preview audiences found Sly's reunion with his much-older daughter to be too slow and silly, so it was snipped.

On TV: As of this writing, the plan is for *Star Trek: The Next Generation* to close out this season with a 2-hour episode that will introduce the feature film. Paramount is having second thoughts about deep-sixing *The Next Generation*. They're talking to the cast about doing another season, with the feature film shooting during hiatus.

Both *Star Trek* shows are the ratings gold and silver medalists among syndicated hour-long dramas. That's splendid, of course, but not an overwhelming achievement when you consider that the bronze goes to *Baywatch*. The *Star Trek* shows rank third and fifth, respectively, among all syndicated shows, with *Wheel of Fortune* #1, *Jeopardy* #2, and *Oprah Winfrey* #4. The SF drama *Time Trax* is rundown at #27.

When Carol Serling opened a trunk and found two stories written by husband Rod, she sent them to her attorney who made a deal with producers Michael O'Hara and Larry Horowitz. The tales were filmed for a 2-hour *Twilight Zone* TV movie. "Where the Dead Are," stars Patrick Bergin as a surgeon and Jack Palance as a scientist in 1868 Boston, while "The Theater" stars Amy Irving as a woman who sees her life playing out on a movie screen. "We feel like we walked into a garage sale and found a Picasso," says O'Hara. "There is...a lot of reverence for Serling in this community." Of course there is: he's been dead nearly a score of years. When he was alive, he was up to his chin in battles with censors and producers with no taste (or is that last redundant?). James Earl Jones hosts; the special airs in May.

From the "don't they fast-check?" department: press materials for Hearst Entertainment's upcoming, animated *The Phantom* hails the character from "the classic comic book." The

Phantom first appeared as a comic strip, of course. Moreover, the comic books in which he eventually appeared were far from classic. Voices for the new series, which is set in 2040, are provided by Scott Valentine and Margot Kidder.

Tim Curry will be the voice of King Chicken, the nemesis of *Duckman* (Jason Alexander) on the animated USA Network series which debuts in March.

And for the record, the highlight of the TV year had to be Charlton Heston and the *Planet of the Apes* sendup on the December 4 *Saturday Night Live*. If you missed it, watch for a rerun.

On laserdisc: The charming *Heart and Souls*, about four spirits who use the amazing Robert Downey, Jr., to resolve unfinished crises in their former lives, makes a wonderful letterboxed disc. Conversely, *The Coneheads* isn't worth a rental. Somewhere between is the letterboxed 1982 *Cat People*, which isn't up to the original, though there are some very memorable moments.

If you liked one, two, and three, you'll have fun with *Trancers 4: Jack of Swords*, and what can you say about *Beach Bachelors from Beyond* that wasn't said in the ad: "Hot. Tan. Alien."

Image will be releasing Roger Corman's *Carnosaur*, the dinosaur flick that was released regionally during the *Jurassic Park* onslaught. No details on when or in what aspect ratio.

We haven't seen 'em, but also out this month from Image are *The Time Guardian*, *Alien Intruder* ("In the year 2022 we make contact. Too bad."), *Demons 2: The Nightmare Returns*, *The Guyver* ("Part Human. Part Alien. Pure Superpower."), *Critters 3* ("You Are What They Eat"), and *Chopper Chicks in Zombietown* ("Horror! Romance! Zombies! What more could you ask for?" [Since you asked, the Olivier Wuthering Heights and a letterboxed *Bridge on the River Kwai*, for starters....])

And bless their empty little noggins, Image is also giving us two episodes of the *Highlander* TV series on disc. You can't get *The Adams Chronicles*, *The Six Wives of Henry VIII*, or even *The Adventures of Superman* on disc (all of which would sell spectacularly, but you can get *Highlander* (which won't sell). Somebody's very foolish or looking for tax writeoffs or both. In any

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case, it's sad.

Quantum Leap episodes are also available. Though we weren't fans of the show, at least the release makes some business sense.

Two expensive but must-have sets: Disney has just released *Mickey Mouse: The Black and White Years*, with thirty-three cartoons for \$125, while Fox is giving us *The Twilight Zone Collection*, 15 episodes for \$100. Yes, "To Serve Man" is one of them.

Double-disc Lugosi set due any day, containing *The Devil Bat* and *Scared to Death*, the latter Lugosi's only color film.

One hates to pass up the CAV *Godzilla vs. Mothra* import, especially in its spectacular box with a Mothra-venge motif. But 200 bucks? And you don't even get subtitles! Wait for the less expensive import from Hong Kong.

On videotape: it's about time! The Motion Picture Association of America has worked out a deal with the major studios and distributors to label boxes when a film is altered. We're not just talking colorization and cuts, which are obnoxious enough, but time compression (when films are "imperfectly" speeded up to fit on a tape) and the odious panning-and-scanning, when some telecine operator decides what portion of the widescreen image (up to 30 percent!) to lop off so the TV monitor will be filled completely. Viewers must be educated about these distortions before movie art is reduced to the level of fast food: never mind nuance, reaction shots, composition, and flavor, just tell da story. (Recently, programmers have taken to squeezing widescreen

images slightly, like lemons, so more of the side image will fit. A cable showing of *Star Trek VI* had William Shatner looking as thin as the flaming carrot. Skip the tricks and just letterbox the damn thing!)

In videogames: Trimark Pictures and its companion company Trimark Interactive is simultaneously shooting an *Evolver* interactive game and feature film. Both tell the tale of a teenager who wins a videogame arcade contest and wins a futuristic robot. Mark Rosman directs both, and Ethan Randall stars.

Tim Curry, Mark Hamill, and Michael Dorn provide the voices for Sierra Online's *Gabriel Knight*, a CD-ROM game now on sale. In it, Curry plays a horror writer haunted by nightmares and a 300-year old family curse. The animation is good, the story is strong, and this medium is really going to cook in the very near future.

On CDs: If you don't have your copy of the soundtrack of *The Day the Earth Stood Still*, from Fox Records, do yourself a favor and pick one up. This is the original score, conducted by Bernard Herrmann in August 1951, and it'll give you chills. The picture-disc alone, featuring Gort's head, is worth the purchase price!

At the parks: Universal Studios Florida is launching a multibillion dollar expansion, which will include new soundstages as well as a theme park based entirely on *Jurassic Park*. (We all know there'll be brachioburgers and Rex-pops at the concession stands, but maybe they'll entertain some EC-ish ideas for the kiddies meals....)

—Jeff Rovin

THE BRITISH REPORT

by Stephen Jones & Jo Fletcher

USA Networks, the cable broadcaster owned by Paramount Communications and MCA/Universal is set to launch its long-planned European version of The Sci-Fi Channel on satellite in March. The initial launch will be in the UK, Scandinavia and the Netherlands, with other territories set to follow when copyrights have been agreed. Besides following the same format as the American version, with the majority of programming coming from the Paramount and MCA libraries, some local productions, such as *Doctor Who*, may also be shown. "Science fiction is a substantial business in Europe which generates a huge amount of book and video sales," explained USA Network's vice president of affiliate relations, Malcolm Tallant, "and the channel provides opportunities for plenty of merchandising spin-offs." However, the new channel may still run into problems with the EC for not showing enough European product, an objection which recently resulted in Ted Turner's TNT/The Cartoon Channel being banned on French cable systems.

Congratulations to our very own Terence David John Pratchett, who, together with Maev Binyon, Barry Unsworth, Jeanette Winterson and Margaret Yorke, has been admitted into the hallowed pages of *Who's Who* (current price a mere £88). In case you were wondering, Terence lists his main hobby as "letting the mind wander," which has obviously stood him in good stead over the years.

On the train journey to the British Fantasy Convention in 1992, a group of friends discussed getting Arts Council funding to publish an anthology of new Welsh-based horror stories. A couple of years later the result has finally appeared: *Gold Cuts: Tales of Terror* is a handsome-looking trade paperback edited by Paul Lewis and Steve Lockley, featuring an introduction by author Phil Rickman and seventeen stories by the likes of Ramsey Campbell, Guy N. Smith, Christopher Evans and D.F. Lewis. Priced at £5.99, the book is published by Alun Books, Second Floor, Royal Buildings, Talbot Road, Port Talbot, West Glamorgan, UK.

Further congratulations to Transworld's publicity supremo Jenny Duffon, who has just become betrothed to colleague Larry Finlay, the

company's marketing manager. We wish them much joy in their future life together.

Reed has launched a range of cheap hardcover classics, priced between £3.99-£5.99 and aimed at the younger reader who might be put off by the upmarket image of the more usual paperback classics line. There will be 12 books a year, in 2 batches of 6 each, with print runs of 20,000 per book. Included in the first batch are George Orwell's *1984* and *Animal Farm*.

A 200-year-old idea which took three years for author and artist Tony Meeuwissen to bring to fruition has won him the WHS Smith Illustration Award. His book *The Key to the Kingdom*, published by Pavilion, includes a set of "information cards" inspired by the traditional rhymes featured within. Meeuwissen spent three years in an isolated castle developing the concept, which was originated by a German artist who used playing cards to turn a basic idea into a complex puzzle.

With a budget of \$40 million, *My Shelley's Frankenstein* was the most expensive movie to begin filming in the UK in 1993. Meanwhile the producers have won an injunction in the High Court against photographic agency Rex Features, prohibiting the company from releasing unauthorized stills from the set at Shepperton Studios. Rex Features has been denied the appeal, but it is expected that by the time the case goes to trial the film will have long since come and gone....

With such other big-budget films as *Interview With A Vampire* and the futuristic *Judge Dredd* already in production, 1994 could mark the resurgence of the British film industry.

Someone who's doing his bit for that industry is Clive Barker. Although the bestselling novelist now lives in Beverly Hills, he is involved in two productions recently announced by Metrotime, a partnership between Film/Video company the Lifetimer Group and film producers Metrodome. With multi-million pound backing from a variety of investors, the first of two projects announced is *Midnight Meat Train*, scripted and executive produced by Barker from his own story. This will be shot back-to-back later this year with an adaptation of Harry Adam Knight's *Proteus* in collaboration with Pinewood-based special effects

company Image Animation (the *Hellraiser* series).

Lifetime is already working with Barker on a \$15 million adaptation of the writer's novel *Weaveworld* as an 8-hour mini-series for the BBC. Barker himself is also the subject of an upcoming episode of *The South Bank Show* for London Weekend Television. He returned to the UK in early February to film sequences in his native Liverpool and signed his latest graphic novel, *Rawhead Rex*, with artist Les Edwards at London's Forbidden Planet on February 5th. Meanwhile, Barker has four other movies in various stages of development: a full-length animated version of *The Thief of Always*, *Lord of Illusions*, a sequel to *Candyman* and a fourth *Hellraiser*.

And so to the paperback publishing schedules in Britain. Arrow's general list offers *Voices of the Eagle* by Linda Lay Shuler (£4.99), with Andrew Harman's new comic fantasy *The Frogs of War* a Legend paperback (£3.99). The Vintage B Format list includes Marina Warner's new collection *The Mermaids in the Basement* (£5.99).

At Transworld, Bantam Press has the final book in the first *Star Wars* trilogy, *The Last Command*, by Timothy Zahn (£4.99), with a new adventure, *The Truce at Bakura* by Kathy Tyers, in hardcover (£9.99), while Corgi has a horror lead, *Sheep* by Simon Maginn (£4.99), one of six titles in the W.H. Smith Fresh Talent Promotion, and the second 'Island and Empire' novel by Jonathan Wylie, *Echoes of Flame* (£3.99). There is a joint campaign for Michael Cressy's collection *Servicing Suggestion*, a Black Swan paperback (£5.99), and the new novel, *Demolishing Babel*, out in hardback from Doubleday (£15.99).

Boxtree has the fourth 'Dark Future' fantasy role-playing book, *Rouge 666* by Jack Yeovil (£3.99), who has also contributed, along with Bill King, Brian Craig and others, to *Warhammer-Ignorant Armies* (£3.99).

Coronet has Nigel Tranter's *Druid Sacrifice* (£5.99) and, as a Sceptre B Format, *Henry James: The Biography of Genius*, Fred Kaplan's fascinating biography of the author of *The Turn of the Screw* (£6.99).

HarperCollins leads with David Eddings' *The Shining Ones* in trade paperback (£8.99), the second book of 'The Tamuli', with his non-fantasy *High Hunt* at £4.99 in the general mid-list. The month's output also includes the fantasy adventure *Crocodile Trapp* by Brian Callison (£4.99), Ray Bradbury's *Green Shadows*, *White Whale* (£4.99) and John Varley's *Steel Beach* (£4.99). The Eclipse line of graphic novels has Clive Barker's *Rawhead Rex* (£6.99). The Flamingo B Format imprint celebrates Aldous Huxley's centenary with new editions of his works, this month the classic *Brave New World* (£5.99).

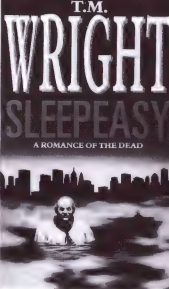
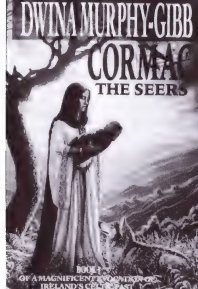
Headline's Feature imprint leads with Richard Laymon's *Alarums* (£4.99). British Fantasy Award-winner Graham Joyce's *House of Lost Dreams* and Sheila Gillyly's *The Emperor of Earth-Above* are also feature books, both £4.99.

Gene Wolfe fills New English Library's lead this slot with *Nightshade* and *The Long Sun*, the first in his series at £4.99 and £4.99 respectively. The second volume, *Lake of the Long Sun*, out in hardcover from Hodder & Stoughton (£15.99). F. Paul Wilson's *Sister Night* is also a NEL paperback at £4.99.

Orion's Millennium imprint has Lucius Shepard's *The Golden and Warpath* by Tony Daniels, both £4.99.

Pan has Dwina Murphy-Gibb's Celtic fantasies *Cormac: The Kingmaking* in C format and its prequel *Cormac: The Seers* in mass-market paper at £8.99 and £4.99 respectively. The SNAFU imprint brings over Jane Yolen's *World Fantasy Award-nominated Briar Rose* (£3.99) and *People of the Wolf* by W. Michael Gear and Kathleen O'Neal Gear (£4.99). The Picador B Format imprint has Scott Bradfield's acclaimed short story collection *The History of Luminous Motion* (£5.99).

Steven Knight's *The Movie House*, another in the WH Smith Fresh Talent Promotion and described in the trade press as "A noir-thriller,"



leads the Penguin list (\$4.99). You might also like to look at *Complexity* by M. Mitchell Waldrop (\$6.99 in B format), a new theory to explain why dinosaurs died out, why the Stock Market crashed in October 1987 and many other imponderables of life. The ROC list has 'Earthdawn 2,' *Mother Speaks* by Christopher Kubasik (\$3.99).

Pocket Books has the 68th *Star Trek* novel, *Fierstorm* by L.A. Graf, in lead title position (\$3.50).

Titan has an outsize paperback of *Sandman: Fables and Reflections* by Neil Gaiman et al (£12.50) and, in mass-market paperback, *Doctor Who Scripts 9: The Pirate Planet* by Douglas Adams (£4.99) and *Star Trek Adventures 3: The Starless World* by Gordon Eklund (£3.99). There is also the (almost) indispensable *The Nüpicker's Guide for Next Generation Trekkers* by Phil Farrand, which is guaranteed to make sure there are no more embarrassing lulls in dinner party conversations this year (£7.99 in trade paperback).

Virgin has *Alien Encounters* by David M. Jacobs (£5.99) and *Judge Dredd: The Medusa Seed* by Dave Stone (£4.99).

Warner's general list includes Christopher Fowler's *Sharper Knives* (£4.99), while the Orbit imprint provides two genre leads: Tom Holt's *Here Comes the Sun* (£4.99), which shares a promotion with the new hardcover, *Graiblaters* (£14.99 from Little, Brown), and Iain M. Banks' *Against a Dark Background*—the "M." is code for "watch out, it's an SF novel" in publisher parlance, in case the tag line "a science fiction novel" on the cover didn't give the game away! It's in trade paperback at £8.99. *Ice King* by Michael Scott Rohan and Allan Scott is also an Orbit book (£4.99)—originally published in 1986 by New English Library under the Michael Scott pseudonym, in case the "Orbit Paperback Original" label confuses anyone).

It's been a while since we took a look at what British publishers are offering on the hardcover

front, so here's a round-up of some of the more interesting releases this winter. Dragon's World/Paper Tiger's newest art books include *Horripilations: The Art of J.K. Potter*, with an introduction by Stephen King and text by Nigel Suckling (£12.95 limpback), *The Josh Kirby Discworld Portfolio* (£10.95), and *The Second Rodney Matthews Portfolio* (£10.95). Julek Helier provided the illustrations, Molly Perham the words for *King Arthur and the Legends of Camelot* (£14.95). There is also *21st Century Visions* by special effects wizard Derek Meddings and Sam Mitchell (£12.95).

The visions of Gerry Anderson are explored and revealed in *Supermarionation Classics* by John Marriot, Chris Drake & Graeme Bassett and Dave Rogers, from Boxtree (£14.99).

Touch Wood, the follow-up anthology to the World Fantasy Award-nominated *Narrow Houses*, edited by Peter Crowther, is out from Little, Brown (£15), as is Iain Banks' *Complicity* (£11.99)—in the general list and minus the M., you'll notice. Jonathan Kellerman (he of the "Too good to miss"—Stephen King quote) has a new chiller, *Bad Love* (£15.99). Robert Jordan's fifth book in his 'Wheel of Time' saga, *The Fires of Heaven*, is a simultaneous hardcover and outsize paperback (£15.99/£10.99), under the Orbit banner.

Headline continues to build the complete Dean Koonitz Library with *Mr. Murder* (£16.99) and *Winter Moon* (£16.99), his novelisation of his own '70s short story. For the true fan, there's *The Dean Koonitz Companion* compiled by Martin H. Greenberg, Ed Gorman and Bill Munster (and featuring more than 70,000 words by The Man himself—for a paltry £16.99. There is a veritable stack of chillers, too: David Martin's *Love Me To Death*, a simultaneous hardcover and trade paperback (£16.99/£8.99), *The Long Lost* by Ramsey Campbell (£16.99), Bernard Taylor's *Evil Intent*, (£16.99) and *A Midnight Smile* by Aileen Armitage (£16.99). On the fantasy front is Tamith Lee's collection *Nightshades* (£16.99).

HarperCollins has Robert Silverberg's *Thebes of the Hundred Gates* (£14.99), Stephen Baxter's *Flux* (£15.99), *The Vanishment* by Jonathan Aycliffe, an atmospheric ghost story (£14.99), Jack Womack's *Random Acts of Senseless Violence* (£14.99), Frederik Pohl's *Mining the Oort* (£15.99), the second volume in *The Complete Stories of Isaac Asimov* collection (£16.99), and *The Willows in Winter*, William Horwood's sequel to *The Wind in the Willows*, in which he does a pretty good job following Kenneth Grahame's prose style (£14.99).

Talking of sequels to classics, Susan Hill has given us *Mrs. de Winter*, or the return to Mandelley, £12.99 from Sinclair Stephenson. Lindsey Clarke has provided another superb psychological/supernatural thriller in *Alice's Masque*, £14.99 from Jonathan Cape, while Judith Kelman's seventh psycho-chiller, *If I Should Die* (£15.99 from Heinemann) is garnering some excellent notices. Mark Frost, co-creator of *Twin Peaks*, has already sold film rights to his first novel, *The List of Seven*, in which a young Arthur Conan Doyle is saved from a fate worse than death at a seance by a Sherlock Holmesian Secret agent (Hutchinson, 5.99). *Crazy in Alabama* by Mark Childress is crazy by name and crazy by nature—but it's high on entertainment value. £15.99 from Viking, which also has William Gibson's *Virtual Light* (£14.99).

Victor Gollancz has its usual wide-ranging genre schedule: topped by the new Terry Pratchett 'Discworld' novel, *Men At Arms* (£14.99) and Peter James' superb *Host* (£14.99). There are also *Cloud Castles*, the finale to Michael Scott Rohan's 'Spiral' fantasy adventure trilogy (£15.99 and £8.99 in C format), *Rama Revealed* by Arthur C. Clarke and Gentry Lee (£15.99), *Seize the Moment*, the autobiography of Helen Sharman, with not inconsiderable help from Christopher Priest and an intro by Arthur C. Clarke (£14.99), *Lucky's Harvest*, the first in a two-book epic by Ian Watson, *Popes and Phantoms*, a Renaissance fantasy by John

MURDER IN THE GUNROOM

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Shitboom (£15.99). *Down Among the Dead Men* by Simon R. Green (£14.99/£8.99 in C Format), Ian McDonald's *Necropolis* (£15.99) and T.M. Wright's "romance of the dead," *Sleepsayer* (£15.99).

The Millennium machine continues its definitive Michael Moorcock library with *Earl Aubrey and Count Brass*, both £14.99 in hardback, £10.99 in outsize paperback. Also out are Phil James' comedy *Fission Impossible* (£15.99/£7.99), the *Iron Dragon's Daughter* by Michael Swanwick (£14.99) and *seaQuest DSV: The Novel* by Diane Duane and Peter Moorwood (£9.99).

Hodder & Stoughton has Stephen King's collection *Nightmares and Dreamscapes* (£15.99) and Whitley Streiber's *The Forbidden Zone* (£15.99). The NEL imprint has the fifth in David Wingrove's "Chung Kuo" epic, *Beneath the Tree of Heaven* (£15.99).

Acress Judy Cornwell spans three generations and dips into the supernatural with her saga *The Seventh Sunrise*, while The New Virginia Andrews™ takes the Cutler family into ever more sinister mystery in *Darkest Hour*. They're both from Simon & Schuster, at £16.99 and £15.99 respectively. Element has a trio of gems: *The Illustrated Encyclopaedia of Arthurian Legends* by Ronan Coghlan (£16.99), *The Little Book of Celtic Wisdom* by John and Kaitlin Mathews (£4.99) and *The Little Book of Iron John* by the Brothers Grimm (£4.99). Distinguished writer and Carnegie Medalist Jan Mark has compiled *The Oxford Book of Children's Stories* for Oxford University Press (£17.95), which covers the entire history of children's writing, from 1749-1992.

Peter Ackroyd dips into 16th century London in *The House of Doctor Dee* (Hamish Hamilton, £15.99), while Iris Murdoch goes a little further back, into the time of legend, in *The Green Knight* (Chatto & Windus, £15.99). Also from Chatto is Anne Rice's *Lasher*, the sequel to *The Witching Hour* (£15.99). Finally, gathered together by Shabrukh Hussain are more than 50 banshees and nixies and crones and beauties and the like in *The Virago Book of Witches* (£14.99).

Finally, for those Americans visiting our shores in early April, this is a quick reminder that Sou'Wester, the 1994 Eastercon will be held at the Adelphi Hotel, Liverpool from April 1-4. Guests of Honour include Barbara Hambly, Diane Duane, Peter Morwood, Neil Gaiman and Richard Christian Matheson; and membership is £27 to Sou'Wester, 3 West Shrubbery, Redland, Bristol BS6 6E2, UK. —Stephen Jones and Jo Fletcher

FANDOM

Fan Newsnotes

For all those who've been wondering for years just what happened to infamous early fan **Claude Degler**, apparently the truth is not as appetizing as the myth. One fan who went to his home town and interviewed Degler's neighbors discovered that the one-time bad boy of fandom (the Cosmic Circle, etc.) was alleged to have been in and out of mental hospitals over the years and, on those rare occasions when he returned to his home town, was avoided by former neighbors. Degler, now 73, was most recently sighted at an InConjunction in Indianapolis, where he is reported to live, a few years ago.

George "Lan" Laskowski and *Royal's Lantern* have moved to 1306 Cherokee, Royal Oak MI 48-67-3386.

David Heath, 13674 Balboa Court, Fontana CA 92336, is seeking to create a database of all works by the artist Vaughn Bodé. Write him for information.

Tim Gatewood stepped down as OE of the NZSF's N'APA in December, after 5 years in the position. For information about anything APA related (that's Amateur Press Association, for non-fanzine fans), contact Gatewood at Box 12221, Memphis TN 38182-0921.

Genie users can read **Dave Langford's**

Anzible in SF RoundTable 3, Category 20, Topic 3. Recent issues have been put on line there. While you're on Genie, stop by SFRT1, Cat 22, Topic 10, and say hello to SFC's editor, **Andrew Porter**. Or, just E-mail him on Genie at A.Porter2.

The Philadelphia SF Society hopes to work with the Los Angeles Science Fantasy Society to celebrate the 60th anniversary of both clubs in 1995. Having LoCon and PhiCon the same weekend is not a viable option, though both conventions are held in November.

Peritexas is a newsletter about Spanish fandom, available in exchange for other fanzines or for a letter, from **Hector Ramos**, Apdo 116.051, 28080 Madrid, Spain.

Sign of the times: Vancouver fan **Steve Forty** wants to sell his collection of seven Gestein's, plus two electrostencils, paper, ink and stencils. Call him at (604) 936-4754 for details. Oh, and you have to pick them up—no shipping. Forty did note that fans visiting Vancouver will always find Friday night gatherings in the bar at the Burrard Motor Inn.

A ConFrancisco report by **Marina Frants** and **Keith DeCandido** appeared in the November issue of *Wilson Library Bulletin*.

March Pro/Fan Birthdays

These are the birthdays of selected professionals and fans, all of whom entered the world in Marches past. To be added to the rolls from which these names were chosen, send the relevant information—name and birthdate—to SFC. We no longer list those who have departed our presence, as the annotations ("d" for deceased) grow every year. This list is depressing enough for many of us.

Wyman Guin, 3/1/15; Michael Kurland, 3/1/38; Steve Barnes, 3/1/52; Dave Fox, 3/2/20; Leo Dillon, 3/2/33; Jan Howard Finner, 3/2/39; Arthur Machen, 3/1/863; Bernie Zuber, 3/4/3; Mike Resnick, 3/5/42; Phil Jennings, 3/5/46; Marjii Ellers, 3/6/18; William F. Nolan, 3/6/28; Edward L. Ferman, 3/6/37; Elaine Pelz, 3/7/54; Stanley Schmidt, 3/7/44; William F. Temple, 3/9/14; Cherry Wilder, 3/9/30; Robin Johnson, 3/9/37; Jim Shull, 3/9/52; Jessica Baen, 3/9/77; Theodore Cogswell, 3/10/18.

F.M. Busty, 3/11/21; Harry Harrison, 3/12/25; Jim and Jessa, 3/12/55; Ron Hubbard, 3/13/11; Diane Dillon, 3/13/33; Algernon Blackwood, 3/14/1869; Mildred Cingerman, 3/14/18; Meade Frierson, 3/14/40; Julia Ecklar, 3/14/64; Rosel G. Brown, 3/15/26; Charles L. Fontenay, 3/17/71; Laurence M. Janifer, 3/17/33; Tullio Priori, 3/18/49; Joe L. Hensley, 3/19/26; Don Miller, 3/20/33; David Lasser, 3/20/02; Pamela Sargent, 3/20/48.

Don Markstein, 3/21/47; Sue-Rae Rosenfeld, 3/21/52; Teresa Nielsen Hayden, 3/21/56; Raymond G. Gallun, 3/22/10; Keith Kato, 3/23/50; Ethel Linder, 3/23/21; Andrew I. Porter, 3/24/46; Jacqueline Lichtenberg, 3/25/42; Colette Reap, 3/26/54; Rachel Holmen, 3/26/45; David Lake, 3/26/29; G. Harry Stein, 3/26/28; Dick Schultz, 3/26/38; Gary Mattingly, 3/26/52; A. Bertram Chandler, 3/28/12; Davey Snyder, 3/28/58; Art Henderson, 3/29/42; Chad Oliver, 3/30/28; Dennis Etchison, 3/30/43; Fred Whitledge, 3/31/15; John Jakes, 3/31/32; Scott Edelman, 3/31/55; David Bratman, 3/31/57.

BEST NOVELS OF THE YEAR

Continued from page 5

new and fascinating series with *Night of the Long Sun*. David Alexander Smith's *In the Cube* describes a future Boston that has already led to a shared world anthology set in the same universe. Also noteworthy was Paul Park's projection of the worst of modern sensibilities into the future in *Coelstis*.

Last but by no means least were Robert Silverberg's best novel in years, *Kingdoms of the Wall*, and Robert Charles Wilson's gripping story of the transformation of the human race, *Harvest*. I also wanted to mention Annette Klaus's first rate young adult SF novel, *Alien Secrets*.

Finally, before making the agonizing decision

of choosing the best of the year, let's look at first novels. One of the best crops of rookies in a long time debuted in 1993. The candidates for best first novel are *Cold Allies* by Patricia Anthony, *Crashcourse* by Wilhelmina Baird, *Warpath* by Tony Daniel, *Ammonite* by Nicola Griffith, *Iapetus* by William Kirby, *Flying to Valhalla* by Charles Pelligrino, *Drylands* by Mary Rosenblum, *Forests of the Night* by S. Andrew Swann, and *Virtual Girl* by Amy Thomson. This was a very difficult choice because there are so many good stories, so when I say it was a tie between *Forests of the Night* and *Crashcourse*, don't expect them to be head and shoulders above the rest.

So overall what was the best SF novel of the year? The finalists are *Moving Mars* by Greg Bear, *Kingdoms of the Wall* by Robert Silverberg, *Harvest* by Robert Charles Wilson, and *Red Mars* by Kim Stanley Robinson. The Silverberg falters toward the end, and the Robinson suffers from the fact that it's an incomplete story, first in a trilogy. So Greg Bear edges Robert Charles Wilson by a hair, and *Moving Mars* is the best SF novel of 1993.

Fantasy didn't fare so well this year. Funny fantasy grew in numbers but not in quality, although there were a few exceptions. *Spiti Heirs* by Esther Friesner and Lawrence Watt-Evans was the funniest I read, but *The Case of the Toxic Spell Dump* by Harry Turtledove was a close second. Craig Shaw Gardner's *The Last Arabian Night* and David Lee Jones' *Zeus and Company* were also amusing.

On a more serious note, Margaret Ball continued her saga of a lost kingdom in *Asia with Changeweaver*, Charles De Lint provided yet another marvelous look into the world of magic with *Into the Green*, and Tom Deitz finished his new contemporary fantasy series in fine style with *Wordwright*. Lisa Goldstein's *Strange Devices of Sun and Moon* wasn't up to her usual high standards, but it was still far ahead of most of its competitors. Simon Green's quality is erratic, but *Down Among the Dead Men* was easily his best work to date. *Harry Potter and the Sorcerer's Stone* is filled with subtle surprises and good writing. Hawaiian mythology has proven itself fertile ground for Carol Severance, who continues her topnotch series with *Storm Caller*. Judith Tarr provided the best historical fantasies of the year, *Arrows of the Sun and Lord of the Two Lands*. And Lawrence Watt-Evans proves he's still the master of quiet fantasy with *Taking Flight*, while Roger Zelazny demonstrates that it's still possible to create an entirely new approach to a genre with *A Night in the Longness of October*.

There were a handful of outstanding first novels here as well, most notably Nina Kiriki Hoffman's *The Thread That Binds the Bones*, but also including *The Sword and the Lion* by Roberta Cray, and the almost indescribable *The Glass Mountain* by Leonard Wolf. And the best young adult fantasy I saw in 1993 was Susan Cooper's *The Boggart*.

But best fantasy of the year? *Glimpses* by Lewis Shiner, a contemporary fantasy about a rock fan who is able to somehow migrate through time to visit and perhaps even change the lives of his musical heroes, Joplin, Morrison, Hendrix, or maybe not. One of the best rock and roll novels of all time and easily the best fantasy of 1993.

And finally we come to horror. There's been much talk about the death of the genre, and it's clearly not healthy in terms of number of novels published, or sales of the ones that have appeared. But quality wise, this was one of the best years since it emerged from its long slumber in the early days of Stephen King. Vampires continue to be the strongest single theme, and a lot of these have been reshapes of old themes, often lacking anything even approaching originality. But it's a powerful image that still inspires some first rate writing.

Steven Brust gets a special award for writing *Aygar*, the first vampire novel never to use that word. In fact, all of the tropes of the bloodsucker are missing in this fascinating and understated story. At the opposite extreme, David Dvorkin's *Insatiable* is not only a good story, it plays all

sports of variations with vampirism, and includes some of the best gross-out in recent years.

Tanya Huff's vampire romance novelist made two more appearances in *Blood Lines* and *Blood Pact*, but rumor has it that no further adventures are planned, a loss for all of us. Brian Lumley continues his saga of an alternate universe dominated by vampires in *The Last Aerie*, one of the few works for which the phrase "Dark Fantasy" is unavoidable. Yvonne Navarro's *Afterage*, the story of a near future where the vampires have devastated the world, would have been noteworthy for any established writer, as a first novel it's quite remarkable.

Chelsea Quinn Yarbro provided two separate adventures of my favorite vampire hero, St Germain, in the Russia of Ivan the Terrible in *Darker Jewels* and a remote German fortress during the plague years in *Better in the Dark*. Lois Tilton's *A Darkness on the Ice* has the Nazis sending a vampire to Greenland during World War II, and Lucius Shepard provides the second best vampire novel of the year with the phantasmagoric *The Golden*. Brent Monahan's really excellent *The Book of Common Dread* features a vampire as well, but vampirism really isn't what that novel of demonism and forbidden knowledge is all about.

Best vampire novel of 1993? *Anno Dracula* by Kim Newman. Queen Victoria has taken Dracula as her consort, and vampirism has become the vogue among the British elite, except for a handful of who wish to expel the evil taint from the isles forever. Intelligently plotted and written, and filled with original ideas.

Not all the good horror fiction was about vampires, however. Michael Blumlein's *X,Y* explores the question of identity and gender and comes up with some disturbing observations. Christopher Fowler's *Red Bride* plays a new tune with old instruments, a serial killer who isn't quite human. Daniel Gower's *Harrowgate* describes the doorway between our world and a kind of Hell, though not the Christian version, guarded by an elite group which may have been subverted by the power they seek to control.

Pat Garversen's *Black Ice* is an often chilling variation of the ghostly revenge story, where Rick Hautala's apparition in *Ghost Light* seeks to foil a very human killer. Kelly Wilde's *Angel Kiss* uses Asian legend to create a new and deadly monster while Melanie Tem and Nancy Holder use an old theme, the Frankenstein story, in a terrifying new manner in *Making Love*. Unreal figures with real influence were quite popular this year, featured in Richard Christian Matheson's *Created By* and Kristine Kathryn Ruch's *Facade*.

Other noteworthy horror novels included *Jago* by Kim Newman, *Bring on the Night* by Jay and Don Davis, *Shadow Man* by Dennis Etchison, *Night Tide* by Elizabeth Forrest, *Rapid Growth* by Marty Hanner, which is also a first horror novel, *Darker Saints* by Brian Hodge, *Kaleidoscope Eyes* by Graham Watkins, *Night World* by F. Paul Wilson, and Whitley Strieber's best in quite a while, *Forbidden Zone*.

But the best of the entire lot is another first novel, *The List of Seven* by Mark Frost, who co-wrote *Twin Peaks*. *The List of Seven* features a

young Arthur Conan Doyle, inadvertently teamed with the prototype for Sherlock Holmes in a quest to foil the supernatural minions of a secret society that plans to dominate England with its occult powers. It's an old fashioned occult adventure filled with witty dialogue, memorable scenes, real chills and thrills, and a great cast of characters.

Best publisher overall is Tor books once again, but by a very narrow margin this time, and not because their quality has declined but rather because in general the quality of genre fiction was noticeably up. Morrow and Bantam showed the biggest gains, but Baen, DAW, Del Rey, and others all presented a much better choice of fiction in 1993.

And at last we reach the moment of truth, best novel of the year. Well, I'm going to demonstrate once again that I'm out of step with much of fandom, although I'd be very surprised if *Moving Mars* doesn't win the Hugo. It would be my second choice actually, but *The List of Seven* by Mark Frost wins easily, the most enjoyable book I've read in entirely too long. But there were a dozen books this year that I would not mind seeing win the award, and I suspect one of them will. And maybe 1994 will be even better.

Short stories have never been covered in this feature, and I don't propose to do so now. However, I did want to at least mention the best single author collections of this past year, the overwhelming majority of which come from the small press. For SF fans, there's L. Sprague de Camp's *The Rivers of Time*, *Bunch!* by David R. Bunch, *Aliens of Earth* by Nancy Kress, and *The Rude Astronauts* by Allen Steele. For horror fans, we have *Lost in Booth Nine* by Adam-Troy Castro, *Close to the Bone* by Lucy Taylor, *Alone in the Dark* by Ramsey Campbell, and *Fruiting Bodies* by Brian Lumley.

—Don D'Amassa

Best SF Novels of 1993

THE VERY BEST: *Moving Mars* by Greg Bear
RUNNERS-UP: *Kingdoms of the Wall* by Robert Silverberg, *Harvest* by Robert Charles Wilson, and *Red Mars* by Kim Stanley Robinson.

Alien Eyes by Lynn Hightower (Ace); *Alien Secrets* by Annette Klaus (Delacorte); *Ammonite* by Nicola Griffith (Del Rey); *Anti-Ice* by Stephen Baxter (HarperCollins); *The Assemblers of Infinity* by Kevin Anderson & Doug Beason (Spectra); *Caliban* by Roger Allen MacBride (Ace); *Coelestin* by Paul Park (HarperCollins); *Cold Allies* by Patricia Anthony (Harcourt Brace); *Care* by Paul Preuss (Morrow); *Crashcourse* by Wilhelmina Baird (Ace); *The Destiny Makers* by George Turner (Morrow); *Deus X* by Norman Spinrad (Spectra); *Drylands* by Mary Rosenblum (Del Rey); *Elvissey* by Jack Womack (Tor); *The Female War* by Steve & Stephanie Perry (Spectra); *Flying to Valhalla* by Charles Pellegrino (Morrow); *The Forests of Night* by S. Andrew Swann (DAW); *Fossil* by Hal Clement (DAW); *Fossil Hunter* by Robert Sawyer (Ace); *Glory* by Alfred Coppel (Tor); *Growing Up Weightless* by John Ford (Spectra); *The Hammer of God* by Arthur C. Clarke (Spectra); *Hard*

Landing by Algis Budrys (Wamer); *Harvest* by Robert Charles Wilson (Spectra); *A Harvest of Stars* by Paul Anderson (Tor); *High Steel* by Jack Haldeman & Jack Dann (Tor); *Iapetus* by William Kirby (Ace); *In the Cube* by David Alexander Smith (Tor); *Inferno* by Mike Resnick (Tor); *Kingdoms of the Wall* by Robert Silverberg (Spectra); *Manhattan Transfer* by John Suth (Tor); *Mirror to the Sky* by Mark Geston (Morrow); *Mirror Dance* by Lois McMaster Bujold (Baen); *More than Fire* by Philip Jose Farmer (Tor); *Moving Mars* by Greg Bear (Tor); *Nightside the Long Sun* by Gene Wolfe (Tor); *Prophet* by Mike Resnick (Ace); *Purgatory* by Mike Resnick (Tor); *Rainbow Man* by M.J. Engh (Tor); *Red Mars* by Kim Stanley Robinson (Spectra); *Rediscovery* by Marion Zimmer Bradley (DAW); *A Season for Slaughter* by David Gerrold (Spectra); *Slaker Analog* by Mel Odom (Tor); *Testing* by Charles Oberdorff (Spectra); *Timelike Infinity* by Stephen Baxter (Tor); *Virtual Girl* by Amy Thomason (Ace); *Virtual Light* by William Gibson (Spectra); *The Wall at Edge of World* by Jim Aikin (Ace); *Warpath* by Tony Daniel

Best Fantasy Novels

THE VERY BEST:

Glimpses by Lewis Shiner (Morrow)
Arrows of the Sun by Judith Tarr (Tor); *The Boggart* by Susan Cooper (McElderry); *The Case of the Toxic Spell Dump* by Harry Turtle dove (Baen); *Changewater* by Margaret Ball (Baen); *Down Among the Dead Men* by Simon Green (Tor); *The Glass Mountain* by Leonard Wolf (Overlook); *Into the Green* by Charles De Lint (Tor); *The Last Arabian Night* by Craig Shaw Gardner (Ace); *Lord of Two Lands* by Judith Tarr (Tor); *A Night in the Lonesome October* by Roger Zelazny (Morrow); *Split Heirs* by Esther Friesner & Lawrence Watt-Evans (Tor); *Storm Caller* by Carol Severance (Del Rey); *Strange Devices of Sun and Moon* by Lisa Goldstein (Tor); *The Sword and the Lion* by Robert Cray (DAW);

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Taking Flight by Lawrence Watt-Evans (Del Rey); *The Thread That Binds the Bones* by Nina Kiriki Hoffman (Avon); *The Wealdwife's Tale* by Paul Hazel (Morrow); *Wordwright* by Tom Deitz (Avon); *Zeus and Company* by David Lee Jones (Avon)

Best Horror Novels

THE VERY BEST:

The List of Seven by Mark Frost (Morrow)
Afeyar by Yvonne Navarro (Bantam); *Agayr* by Steven Brust (Tor); *Angel Kiss* by Kerly Wilde (Dell); *Anno Dracula* by Kim Newman (Carroll & Graf); *Better in the Dark* by Chelsea Quinn Yarbro (Tor); *Black Ice* by Pat Graverson (Zebra); *Blood Lines* by Tanya Huff (DAW); *Blood Pact* by Tanya Huff (DAW); *The Book of Common Dread* by Brent Monahan (St Martins); *Bring on the Night* by Jay & Don Davis (Tor); *Created by* by Richard Christian Matheson (Bantam); *The Darker Saints* by Brian Hodge (Dell); *Darker Jewels* by Chelsea Quinn Yarbro (Tor); *Darkness on the Ice* by Lois Tilton (Pinnacle); *Facade* by Kristine Kathryn Rusch (Dell); *The Forbidden Zone* by Whitley Strieber (Dutton); *Ghostlight* by Rick Hautala (Zebra); *The Golden* by Lucius Shepard (Bantam); *Harrowgate* by Daniel Gower (Dell); *Insatiable* by David Dvorkin (Zebra); *Jago* by Kim Newman (Carroll & Graf); *Kaleidoscope Eyes* by Graham Watkins (Carroll & Graf); *The Last Aerie* by Brian Lumley (Tor); *Making Love* by Melanie Tem & Nancy Holder (Dell); *Mr. Murder* by Dean Koontz (Putnam); *Night Tide* by Elizabeth Forrest (DAW); *Nightworld* by F. Paul Wilson (Jove); *Rapid Growth* by Mary Hanner (Dell); *Red Bride* by Christopher Fowler (Roc); *Shadow Man* by Dennis Etchison (Dell); *X.Y* by Michael Blumlein (Dell)

Best Short Story Collections

The Aliens of Earth by Nancy Kress (Arkham House); *Alone in the Dark* by Ramsey Campbell (Arkham House); *Bunch!* by David R. Bunch (Broken Mirrors Press); *Close to the Bone* by Lucy Taylor (Silver Salamander Press); *Fruiting Bodies* by Brian Lumley (Roc UK); *Lost in Booth Nine* by Adam-Troy Castro (Silver Salamander); *The Rivers of Time* by L. Sprague de Camp (Baen); *The Rude Astronauts* by Allen Steele (Old Earth Books)

World Fantasy Convention

by Stephen Jones & Jo Fletcher

Why is it that, for the past few years, successive World Fantasy Convention organisers have apparently decided to re-invent the wheel...you would have thought that after 18 years they might have found something from their predecessors. Unfortunately, judging from the evidence of this year's gathering, held over the Halloween weekend in the depressed, icy climes of Minneapolis, they haven't. As a consequence, a potentially superb convention went off the rails for a great many attendees, thanks in the main to the sheer incompetence of some of those responsible.



Goll Poul Anderson



World Fantasy Award Winners: front, Dan Simmons, left, and Joe Haldeman. Rear, Doug and Tomi Lewis, acceptor for James Gurney, Peter Straub, Dennis Etchison, Tim Powers, Jeanne Cavelos.

This year the theme was "the Vocabulary of the Fantastic" and the impressive line-up of Guests of Honour (Roger Zelazny, Poul Anderson, John Crowley), toastmaster Neil Gaiman and Special Guests (Megan Lindholm, Don Maitz, Patricia McKillip, Tim Powers, Terri Windling and Jane Yolen) was any High Fantasy fan's dream. The programme reflected this, with topics ranging from "Faerie Land: Homosexuality and the Fantastic" and "Butchery in Ballad Land" to "Denizens of Faerie and Nightmare" and "Catholics Writing Fantasy".

It was rather tragic that this year's gathering also happened to boast one of the most eclectic attendances to grace a WFC for many years...unfortunately, if you were involved in publishing, illustration or writing anything other than High Fantasy, you were more than likely to be completely ignored by programming organiser Steven Brust and his team (although they did manage to ensure that they appeared on numerous panels, to the exclusion of far too many attendees who were far better qualified...). The split that supposedly exists between the World Fantasy and World Horror conventions—which is neither wanted nor encouraged by anyone working seriously in the genre—will never be repaired until such partisan programming ceases. (The only redeeming feature was that the various pocket programmes were so misleading and inaccurate that most people retired to the bar rather than try to figure out what was going on where.)

Thankfully, Minnesota publishers Fedogan & Bremer saved the day with their import of veteran horror, mystery and dark fantasy writer Basil Copper to the convention. As a special guest on his first visit to North America from his home in the south of England, he worked tirelessly and was a palpable hit.

In spite of the appalling programming, the convention was not an unalloyed disaster. Other members of the convention team used their experience with the long-established (and critically acclaimed) 4th Street Fantasy Convention to provide a superb dealers' room, interesting memorabilia exhibits, attractive publications (sporting the work of no-show Guest Tom Canty), and a convention hospitality suite which provided

endless food and a free bar that kept serving until the last person (usually a Brit, *quelle surprise*) fell off his bar stool. The publishers were also back in force this year, with some very classy (and very well-attended) parties.

Back to the bad news: artists had a less than enjoyable time, with many complaining vociferously about being slighted by the Art Show organiser both before and during the weekend. If you didn't get in to see the art show (which was well worth an hour or more of anyone's time) by Saturday, you were doomed, as the organisers decided to start getting rid of it early Sunday morning—much to the chagrin of artists who had meetings arranged with publishers and potential purchasers.

And then it was Sunday afternoon and time for the World Fantasy Awards banquet, hosted by the sartorially resplendent Neil Gaiman (dressed up to the nines in tuxedo and black tie and *sans* black glasses and stubble). Before the usual speeches and thank-yous, David Hartwell and John Douglas presented the 1992 World Fantasy Award for best collection to Jack Cady (for *The Sons of Noah and Other Stories*) so he could rush off before the meal. Post-speeches, the rest of the Howards went to Doug & Tomi Lewis for the Roadkill Press in the Special Award: Non-Pro category; Jeanne Cavelos for editing the Dell Abyss line (Special Award: Pro); James Gurney for Best Artist (picked up by Steve Pagel); Dennis Etchison for Best Anthology with *MetaHorror*; Joe Haldeman and Dan Simmons tied for the

Special Guest Basil Copper



Goll John Crowley

Goll Roger Zelazny



short story prize with "Graves" and "This Year's Class Picture" respectively; Peter Straub continued the horror bias with "The Ghost Village" picking up Best Novella and Tim Powers proved a popular choice for Best Novel with *Last Call*.

Harlan Ellison, presented with the Life Achievement award, produced his usual value-for-money rant, alternatively entertaining, shocking, insulting and outraging the audience in his acceptance speech.

Despite the problems with the programming and the art show, and the rather shabby, seedy venue of the Radisson South Hotel, this year's

World Fantasy Convention was ultimately successful, thanks to the sheer breadth and calibre of those writers, artists, agents, editors and publishers it attracted. It is to be sincerely hoped that next year's organisers in New Orleans do not repeat the mistakes of this year, and make a concerted effort to integrate and effectively utilize all these disparate talents. The literature and art of the imagination covers a huge canvas, and it is this diversity which is the very strength of our genre. Let us not divide and fall.

—Stephen Jones and Jo Fletcher

Drink and Be Merry...

A Fantasycon XVIII Report, of sorts,
By Stephen Jones & Jo Fletcher

It was the wettest October in Britain on record, and there's no doubt that Fantasycon XVIII, the annual British Fantasy Convention, did its level best to live up to that when it returned to Birmingham's Midland Hotel over the weekend of October 1-3.

The fact that the hotel bar was—somewhat confusingly—charging the same price, a mere £1, for either a pint or a half of beer may just have had something to do with the high incidence of collapsing attendees. The strong support of British publishers can't have helped much either, with Gollancz kicking off the busy party circuit on Friday evening with the launch of Michael Scott Rohan's latest novel. Those that followed learned from Gollancz's mistake after the entire, not insubstantial, budget disappeared in a puff of alcohol fumes in just 15 minutes!

By Saturday afternoon the hangovers were just starting to fade when Barrington Books brought out the free wine to celebrate Nicholas Royle's debut novel, *Counterparts*. A couple of hours later it was Pan's turn to ply everyone with free drinks in support of new novels by Ben Leech and Douglas Hill and the latest volume of *Dark Voices*. The fact that they somehow forgot to bring any copies of the latter to the convention in no way dampened the party spirit.

Then everyone was off to drink again—sorry, dinner, only to return to be confronted by Those Women from Millennium who still somehow managed to mislay Kristine Kathryn Rusch.

The Fantastic Fantasycon Raffle meant that everyone could sit down and sip their drinks for several interminable hours while being belted at through a microphone, then it was time for the Death Begins at 40 Party as obviously over-the-hill hosts John Carter, Christopher Fowler, Georgina James, Stephen Jones and Ben Leech were reduced to celebrating their landmark birthdays well into the wee hours with those attendees still able to stand (or in some cases slump).

And if you think that all anyone does at a Fantasycon is drink well...you could be right. However, one of the surprises this year was how empty the bar, bookroom and artshow were during the daytime. This was because—shock, horror!—most people actually attended the programme items.

These included co-Guest of Honour Peter A raucous celebration of turning 40, with cake. Left to right, Steve Bowkett, John Carter, Georgina James, Christopher Fowler, Steve Jones



Tad Williams

James introducing his cult movie *Death Dream* (aka *Dead of Night*) and later giving a fascinating talk on the supernatural and cyberspace, while other co-GoH Tad Williams kept his audience spellbound with a frenetic stand-up routine; Artist Guest Les Edwards revealed the secrets of his career to Stephen Jones, and MC Dennis Etchison gave an evocative reading of a new story, "The Dog Park".

On a somewhat lighter note, John Brosnan (aka Harry Adam Knight) explained exactly how Roger Corman ruined his novel prior to a screening of *Carnosaur*; Peter Atkins and Steve Jones managed to talk at each other for over an hour and half, only taking breathers for more Jack Daniels; there were panels about publishing in the recession, being an artist, the importance of research, how to create a blockbuster movie on the cheap, religion in fantasy and religion in horror.

Dennis Etchison and Jo Fletcher attempted to explain what the Horror Writers Association was about to a dazed audience; the British Fantasy Society tried to explain what they were about to each other, and by the time the Awards Banquet rolled around on the Sunday afternoon, nobody cared.

With the threat of rubber chicken a la hotel hanging over everyone, the meal in fact proved to be surprisingly appetizing, and although it appeared that you had to be born in 1963 to win a British Fantasy Award again this year, the ceremony was at least a lot slicker than last year's shambles.

First up, *SFC's* own Andy Porter finally received the statuette he won last year but which didn't actually exist then. Then it was on to this year's awards, with Conrad Williams being voted Best Newcomer and Jim Pitts picking up the Best Artist award for the second year running (and with dentures intact this time).

Also for the second year running, Nicholas



Nicholas Royle peering at his British Fantasy Award



Graham Joyce

Royle won the Best Anthology award, this time for *Darklands 2*, and made it a double with the Best Short Story award for his tale "Night Shift Sister". *Peeping Tom* repeated last year's success with the award for Best Small Press, and Graham Joyce won Best Novel for *Dark Sister*. The popular recipient of this year's Special Award was Michael Moorcock who, like all the other winners, was on hand to receive it.

Then it was out into the torrential rain for the



Deborah Beale, with chair





Michael Moorcock, left, Nick Robinson of Robinson Books, and Stephen Jones

long journey home—or back to the bar for more drinks. At least everyone has a year to let their lives recover before next year's event...

—Stephen Jones and Jo Fletcher

DON D'AMMASSA'S CRITICAL MASS

Reviews by Don D'Amassa

THE DEUS MACHINE by Pierre Ouellette, Villard, 1/94, \$22.50, ISBN 0-679-42407-5

Technothrillers by writers like Tom Clancy, Clive Cussler, and others have routinely included elements which were certainly the stuff of SF a few years previously and some of them are arguably SF even by today's standards. The consequences for the genre are hard to ascertain. On the one hand, many readers are exposed to the tropes of SF without realizing it, and some may even be tempted to look for more of the same, perhaps by sampling something by Ben Bova or Greg Bear. On the other hand, it perpetuates the impression that SF is characterized by a different quality of writing, and that "serious" novels set in the near future and dealing with the consequences of technology are by their very nature a superior art form.

This first novel is an unusually good case in point. The US is in the throes of a major crisis. The economy is a wreck, the President has had a nervous breakdown, and the government is effectively in the hands of a secretive clique intent upon maintaining their own personal power. One official discovers that enormous amounts of money have been siphoned into a secret project supposedly at his direction and attempts to blow the whistle, only to be murdered by a mysterious, engineered virus that destroys his credibility as well as his life.

The funding is for a supercomputer orders of magnitude beyond anything that has gone before. The device is so complex, it has become self aware, its personality shaped partly by circumstances and the very strange scientist who headed the project, partly by a skillful hacker who breaks into the system at a crucial moment. But there's another problem as well. The computer's resources have been used to partially decipher the genetic code, part of a bio-war project. But DNA contains a counteragent which automatically opposes the birth of machine consciousness, creating an army of mutated lifeforms which are designed to attack and destroy the master computer.

This is SF by any definition I've ever seen, and pretty good SF as well. The individual elements aren't particularly original, but Ouellette has put together a suspenseful and even though provoking story, although the opening chapters are a bit slow. The characters are well drawn and individualized, even the computer personality, and Ouellette avoids many of the clichés that one might have suspected from a writer unfamiliar with the body of similar SF works. I wouldn't be at all surprised to see him touted as the next Tom Clancy based on this book. Unfortunately, I would be surprised if anyone outside the field admits that it really is SF.

STALKER ANALOG by Mel Odom, Roc, 12/93, \$5.99, ISBN 0-451-45257-7

Shay is a tough cop in a high tech future where virtual reality devices allow reprogramming of people's brains, where killers are outfitted with deadly weapons implanted in their bodies, and where a serial killer is killing with apparent impunity. Shay is assigned to the case, unaware of the fact that other powers have reasons not to want it solved, and doesn't suspect that her own life is in jeopardy until the first attempt it made to remove her from the game. A big, gritty, convincing portrayal of law enforcement in the computer age, one of the most satisfying blends of SF and mystery.

THE OMNIFICENCE FACTOR by Zach Hughes, DAW, 1/94, \$4.99, ISBN 0-88677-588-4

It is the far future and humanity has spread through the stars, partly because of changes in our

physical nature. A mixed group of researchers travels to a system of dead worlds, planets which once held a civilization that was subsequently and mysteriously destroyed. But what they find is more than just an answer to their questions; it is the key to unprecedented mental powers strong enough to alter the course of human history. The mystery element in the first half of this novel is well done, but the plot becomes rather chaotic after the characters begin displaying magical powers. Okay reading, but nothing to write home about.

MIRROR DANCE by Lois McMaster Bujold, Baen, 3/94, \$21, ISBN 0-671-72210-7

This is the latest Vorkosigan novel, although Miles is a supporting player throughout most of it. Featured this time is his clone brother Mark, no longer his enemy but a troubled young man trying to discover his own identity. Miles is missing, possibly kidnapped, his father has been stricken

with a mysterious disease, and Mark's pre-emptive commandeering of some of his clone brother's troops have made him even more suspect to the Barrabaran intelligence corps. Add some clone children held as slaves and you have the makings of another in this popular and intelligently constructed series of novels.

WORLD WAR: IN THE BALANCE by Harry Turtledove, Del Rey, 1/94, \$21, ISBN 0-345-38241-2

Harry Turtledove seems to be staking his claim for prominence in Uchronian novels. This new one is set during World War II, and things take a decidedly different turn when an invasion fleet from another world arrives to subjugate the Earth just as it is geared for major warfare among nations. Although their science gives the invaders a decided advantage, their resources are limited, supply lines impossibly long, and humans just don't seem to understand it when they're defeated. A decidedly different kind of alternate history story.

EMPERORS OF THE TWILIGHT by S. Andrew Swann, DAW, 1/94, \$4.50, ISBN 0-88677-589-2

Swann returns to the bio-engineered setting of his impressive first novel with this essentially unrelated sequel. The hero this time is Evi, a Frankenstein (that is, a biologically engineered superhuman) sometimes employed as a special agent. Suddenly, for no clear reason, an impressive number of people are out to kill her, and her superiors seem strangely reluctant to intervene on her behalf. Throw in some secret alien visitors and you have a fast paced and basically entertaining chase story. It doesn't measure up to Swann's first novel, primarily because the hectic pace doesn't give the reader a chance to really get to know the protagonist.

LAKE OF THE LONG SUN by Gene Wolfe, Tor, 1/94, \$21.95, ISBN 0-312-85494-3

This is the second volume in Wolfe's new series, set aboard a starship so large that entire cities exist within it. Patara Silk is a priest whose parish is threatened with eviction by a thug named Blood. Silk gets little support from his superiors, and his life is complicated by the active intervention of "gods" in his life, and the obligations he feels toward his flock, which includes a good head of roughian, a prostitute and an artificially created woman. The time he is menaced by a homicidal robot and must explore a mysterious series of caverns. Incomplete, obviously, but it's fascinating to see the way Wolfe develops the situation and his characters.

HARROWGATE by Daniel H. Gower, Dell, 12/93, \$4.99, ISBN 0-440-21456-4

Gower's second novel lifts him from "promising newcomer" to "major player" in the horror field. Julian is an unsuccessful and unconventional artist whose life takes a decidedly different turn when he becomes involved with a mysterious woman who apparently died years earlier, and who hasn't aged since that day. Partly through the intervention of a friend, partly through his own curiosity, Julian discovers the woman has in fact been brought back from the dead by an allegedly immortal group of sorcerers guarding the gates of Hell itself, although not the Christian version. But there's something inconsistent about their story, and thereon hangs the tale. Gower dragged me in early and never loosened his grip.

THE POSITRONIC MAN by Isaac Asimov & Robert Silverberg, Doubleday, 11/93, \$22.50, ISBN 0-385-26342-2

The latest in this series of novelizations of Asimov stories concentrates on the development of robots. Andrew Martin is an extraordinary robot with creative abilities and the desire to assert his individuality. After gaining legal independence from the family that owns him, he explores the limits of robot existence, eventually adopting a totally human experience and ultimately seeking the most human attribute of all,

mortality. The novel is a faithful, occasionally moving story whose only real shortcoming is that it doesn't add anything substantial to the shorter works on which it is based.

PARABLE OF THE SOWER by Octavia E. Butler, *Four Walls Eight Windows*, 12/93, \$19.95, ISBN 0-941423-99-9

The depressing setting for this novel is a familiar one, America a generation or so from now, sharply divided between the wealthy living in their walled fortress communities and the rest of the population, suffering squalor, violence, insecurity, and growing chaos. Life has become even more dangerous with the advent of a new drug which drives its users to commit horribly violent crimes. The protagonist is an empuh who wanders through this landscape feeling the pain of everyone around her. Butler's take on things is subtly different and there are some quite evocative scenes, although the overall sense of despair and defeat is occasionally overwhelming. *Four Walls Eight Windows*, 39 West 14th St #503, New York NY 10011.

ALIENS: GENOCIDE by David Bischoff, *Bantam*, 1/94, \$4.99, ISBN 0-553-56371-8

This is the fourth in a series of novels based on the comic book series based on the universe of the *Aliens* movies. Previously the alien invasion of Earth was thwarted, although there are pockets of invaders still active. But two new problems have arisen. First, the aliens are splitting into two separate species and waging war against each other, and second, someone in the military is smuggling hormone extracts which can imbue human beings with extraordinary strength and physical prowess, unfortunately accompanied by an irresistible urge for violence. An interesting extrapolation from the original premise.

SUCKERS by Anne Billson, *Athenum*, 1993, \$20, ISBN 0-689-12189-X

Here's another unusual take on vampirism. Dora and Duncan encountered and destroyed a vampire named Violet, escaping the influence of her hypnotic powers. Although they dismember her body and scatter the pieces, she returns years later, now as editor of an upper class magazine, and the old rivalry arises again. Although the plot is standard vampire fare, the atmosphere is very different, blackly humorous at times. The blend doesn't always work, but Violet's first death has its absurdly funny moments.

THE POWER OF THE DALEKS by John Peel, *Dr. Who Books*, 1993, \$5.95/\$4.50, ISBN 0-426-20390-9

For fans of the Dr. Who series, one of the great tragedies is that many episodes featuring Patrick Troughton have not survived. But now there's a novelization of one of the more noteworthy scripts from that era, in which the Doctor confronts a pair of Daleks who claim to have forsaken their evil ways in order to serve humanity. It's the first of Troughton's appearances, one of the most interesting plots, and this novelization is competently done and entertaining.

BLOOD by Ron Dee, *Pocket*, 9/93, \$4.99, ISBN 0-671-79242-3

A miraculous new cure for terminal illnesses has a rather unpleasant side effect. The patients have been infected with a strain of quite literal vampirism, and during their recovery, they begin to develop an irresistible desire for human blood. An FBI agent and a medical researcher are called in when the newly created vampires begin to leave their mutilated victims strewn about the countryside. A sequel to Dee's earlier vampire novels, it's one of several to examine the logical consequences of vampirism, and the inevitable geometric progression.

ESCAPE FROM EXILE by Robert Levy, *Houghton Mifflin*, 1993, \$13.95, ISBN 0-395-64379-1

Young Daniel is plucked out of our familiar

world and set down in another, one filled with wondrous and dangerous creatures and people. To his advantage is the newly discovered ability to communicate telepathically with animals, but as a balance, he is lost and confused in a setting that he could only have imagined days earlier. The fantasy adventure that follows is low key and fairly tame by adult standards, but some of the magical creatures are interesting and Levy writes well enough to keep his readers alert.

CLASSIC HORROR WRITERS edited by Harold Bloom, *Chelsea House*, 1/94, \$12.95, ISBN 0-7910-2226-9

Here's an interesting little book, consisting of brief biographies of twelve classic horror writers, each followed by lengthy excerpts from criticism of their work. Bram Stoker, M.G. Lewis, Edgar Allan Poe, Henry James, Ambrose Bierce, and others, although one might question whether or not they are the "twelve most significant" horror writers since the list excludes Mary Shelley and H.P. Lovecraft, both of whom are certainly more important both for their output and their influence than Charles Brockden Brown or Charles Henry Maturin.

GREENFIRE by Louise Titchener, *TSR*, 12/93, \$4.50, ISBN 1-56076-685-9

Reawen is a young, not quite human woman who sets off to reclaim her birthright, a magical stone usurped by a ruthless king. Along the way, she gets caught between magical and lay powers, almost loses her life, finds a man who can love her truly, and eventually attains her goal. That's not really a spoiler, since the outcome is obvious from the outset, one of the shortcomings of this type of story. Just once in a while, I'd like to see the villain pull out his magic wand and zap the protagonist on the final page. In any case, this is competently told, has some effective scenes, particularly toward the end, but doesn't really stand out from its competition.

TOLKIEN'S WORLD, HarperCollins, (UK) '92, US 1993), \$25, ISBN 0-261-10276-1

A compendium of full color paintings illustrating scenes from J.R.R. Tolkien's *Lord of the Rings*, drawn from the works of a diverse range of artists including Alan Lee, Ted Nasmith, Michael Hague, Roger Garland, and others. The treatments range from cartoonish to realistic, from simple colors and lines to intricately drawn tapestries. Alan Lee provides the best, in my opinion, but several of the other contributors are quite talented and only a few struck me as out of place in terms of quality. With excerpts showing what each is representing, and notes about the artists.

CONVERSATIONS WITH STEPHEN KING ed. by Tim Underwood & Chuck Miller, *Warner*, 10/93, \$9.99, ISBN 0-446-39505-6

This was originally published back in 1989, and there's no new material, but much of the content of these interviews is general enough to still be topical. King reminisces about writing, about horror movies and their influence on his work, on the perils of becoming a public person, the publishing industry in

general, and discusses his own work. The interviews were conducted by a number of people, news reporters, reviewers and people closely related to the horror field. The gestalt provides an interesting insight into the man behind the big name.

WINDLEAF by Josepha Sherman, *Walker*, 11/93, \$14.95, ISBN 0-8027-8259-0

Josepha Sherman proves once again that it is possible to write a fantasy novel for young adults, even one involving faeries, without losing sight of the story values that make it interesting to more sophisticated readers as well. Thierry is a young nobleman who encounters a beautiful young woman beset by magic, falls in love, and then has his world turned upside down when he learns that she is the daughter of Faerie and not a human being. But when she is kidnapped by her father, Thierry doesn't hesitate to risk his own life to regain his lost love. A neatly devised fairy tale.

CREATED BY by Richard Christian Matheson, *Bantam*, 10/93, \$21.95, ISBN 0-553-09543-9

Alan White is an ambitious young television producer who comes up with a hot idea, the perfect cure for an ailing network. His series, *The Mercenary*, capitalizes on the pent-up hatred and love of violence of humanity and uses sex and gore to win high ratings, thumbing its nose at the FCC and other regulatory agencies. But Alan has another problem. People who cross him die or are horribly maimed, as though the character he created has somehow become real. An efficient blend of psychological and supernatural terrors, with an insider's look at the television industry as an added inducement.

THE SWEETEST FIG by Chris Van Allsburg, *Houghton Mifflin*, 1993, \$17.95, ISBN 0-395-67346-1

One of the problems with children's books, in my not so humble opinion, is that they are

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generally no longer written so an adult can enjoy them. This is one of the exceptions. The story is a simple one, a man with a pair of magical figs that enable him to make his dreams into reality, who wastes the first and then loses the second, which is used to punish him for his villainy and reward his dog. The short text is amusing and carefully crafted, but even more noteworthy are Van Allsburg's illustrations, wonderfully textured artwork using minimal color but to extremely good effect. Pretend you're buying it to read to a child, even if you have to invent one.

THE PAGEMASTER by David Kirschner & Ernie Contreras, illus. by Jerry Tirittilli, Turner Publishing, 1993, \$19.95, ISBN 1-878685-43-0

Here's a beautiful book for younger readers. A young boy shelters from a storm in a library and encounters the Pagemaster, guardian of the written word. Suddenly all the characters and situations of fiction are potentially real as young Richard encounters pirates, giant alligators, an octopus, dinosaurs, ghosts and other monster. He wanders through Treasure Island, Frankenstein, Moby Dick, Gulliver's Travels, and elsewhere before submerging in the real world, having learned the value of reading. The text is nicely done and the full color illustrations are really super, and there are lots of them. Particularly liked the dragon. A book to buy to read to your kids, and secretly keep for yourself.

SEAQUEST DSV by Diane Duane & Peter Morwood, AC, 11/93, \$4.99, ISBN 0-441-00037-1

Here's the novelization of the 2-hour pilot for a highly touted but basically disappointing new SF television series. Crusty old Captain Bridger is tricked out of retirement to take command of a super submarine in a future in which the ocean floor is dotted with domed colonies and the UN is more or less mandated to keep the peace. It's a wet version of *Star Trek*, complete with a Wesley clone, a talking dolphin as its Spock, and a large cast of regulars. It'd hoped the book might develop some of these better than the pilot, but it's pretty loyal to the script, which lacked even the saving grace of a rousing story. I'll take more than this to hold an audience, reading or viewing.

UNDER THE EYE OF GOD by David Gerrold, Bantam Spectra, 12/93, \$5.99, ISBN 0-553-29010-X

An interesting but uneven change of pace for David Gerrold. Galactic civilization is dominated by the Vampires, genetically altered beings who quite literally subsist by consuming their "lesser" subjects, their powers assured by the loyalty of the "Dragons", also genetically altered, in this case to combat a now absent threat of star-travelling life eaters. There is growing discontent and the overthrow of the status quo may depend on the acts of a single fugitive, so the Vampires coerce 2 bounty hunters into joining him. Sounds like the basis for a pretty good story, but Gerrold overlays everything with farcical humor which sometimes works, sometimes falls flat, and is always an uneasy filter for the plot. Entertaining, but maddening.

THE VILLAINS COLLECTION by Todd Strasser, Disney Press, 10/93, \$14.95, ISBN 1-56282-500-3

THE PRINCESSES COLLECTION by Ann Braybrooks, Disney Press, 10/93, \$14.95, ISBN 1-56282-497-X

Two colorful picture and text books drawn from Disney films. The first features Cruella De Vil, Captain Jack, Stromboli, the Witch from Sleeping Beauty, and others, with high quality color stills from the films, and brief narrative excerpts illustrating the nastiness of each one. The second does the same for the maidens, mostly in distress, Cinderella, Snow White, Sleeping Beauty, and Little Mermaid and so on, with text and verse. Mostly designed to be read to young

children, obviously, but worth a look for adults as well.

DRAGONLANCE CHRONICLES by Margaret Weis & Tracy Hickman, Penguin UK, 1993, \$13, ISBN 0-14-011540-4

DRAGONLANCE LEGENDS by Weis & Hickman, Penguin UK, 1993, \$12.99, ISBN 0-14-012698-8

DRAGONLANCE TALES edited by Weis & Hickman, Penguin UK, 1993, \$10.99, ISBN 0-14-015742-5

Each of these three oversized trade paperbacks contains the complete contents of three TSR books from the mid 1980's. Combined this is the saga of the land of Krynn and its dragons, consisting of the Dragons trilogy, the Twins trilogy, and a collection of assorted tales by various TSR regulars including Richard Knaak, Nancy Varian Berberick, Kevin Randle, and Nick O'Donohue. I've never understood the success of this series, but there's obviously a large following for them, and this edition is handsomely produced and packaged.

MR. MURDER by Dean R. Koontz, Putnam, 1993, \$23.95, ISBN 0-399-13874-9

As is the case with most of this author's "horror" novels, this is SF as well. The protagonist is a writer whose family is stalked by his impossible, identical twin, a man with no personality of his own, determined to steal the hero's life. The menace is a biologically engineered assassin, a clone with incredible recuperative powers, a hint of ESP, and a talent for mayhem. Their ensuing struggle is highly suspenseful and often violent, and features some of the best drawn characters Koontz has provided to date.

MALL PURCHASE NIGHT by Rick Cook, Baen, 12/93, \$4.99, ISBN 0-671-72198-4

Black Oak Mall has a peculiar problem. It seems that it was constructed on a fault line between the real world and the land of Faerie, and sometimes there are crossovers. A new security guard's hopes for a peaceful job are knocked askew when brownies, dragons, and other creatures begin popping up on his shift. Throw in a cabal of sneaky businessmen, a self aware computer security system, and a good sense of humor and you have a wacky fantastic adventure with a rather unusual setting. Special award for the title and the appearance of some "chocolate covered brownies".

THE WILD WOOD by Charles De Lint, Bantam, 2/94, \$19.95, ISBN 0-553-09630-3

This is the first in a series of fantasy novels by different writer women together by the phantasmagoric illustrations of Brian Froud. It features a young artist whose disillusionment with her family and difficulty finding a niche in the world drives her to a remote cabin. There she begins to experience strange dreams of a faerie world, dreams which spill over into her waking hours and influence her work. Or are they dreams? A quiet, introspective, tightly controlled and beautifully written fantasy more concerned about its characters than the paraphernalia of magic.

ANTI-ICE by Stephen Baxter, HarperCollins, 1993, \$14.99, ISBN 0-246-13835-1

Sir Josiah Traveller is a brilliant but unorthodox man who has helped Great Britain maintain its empire of the late 19th Century by discovering anti-ice, a gigantic meteorite in Antarctica which generates enormous amounts of energy when allowed to thaw, a natural atomic reaction of sorts. Although he becomes famous with a simple missile destroys Sevastopol, he is determined to use it for only peaceful purposes therefore. Alas, he and a group of companions are abducted into space by a French anarchist and forced to land on the moon in order to find reaction mass for the trip home in what is one of the best Verne pastiches ever written. A definite

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CHIMERA by Mary Rosenblum, Del Rey, 11/93, \$4.99, ISBN 0-345-38528-4

Jewel Martina is an ambitious young woman with a mysterious background, determined to make a name and a fortune for herself brokering information through the computer network of the future. Her environment is a bewildering blend of virtual reality, holographic settings, and dangerous rivals. She becomes involved with an artist whose business partner is the target of a mysterious plot, complicated by links which lead back to her own employer. A frequently fascinating look at a possible future, with an engaging cast of characters and a strong plot. Rosenblum is one of the brightest new names to recently appear in the SF firmament.

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Convention listings appear each month at no cost, subject to space limitations and SFC's standard format. Guest of Honor is abbreviated GoH. These listings generally do not include comics, gaming or media conventions. Mail con flyers as early as possible to: Science Fiction Chronicle, P. O. Box 022730, Brooklyn NY 11202-0056, USA.

Mar. 3-6. **WORLD HORROR CON 4.** Fountain Suites Hotel, Phoenix AZ. GoH: Charles Grant, Dan Simmons. Artist GoH: Gahan Wilson. TM: Edward Bryant. Fee: \$75. Write: World Horror Con, Box 60008, Phoenix AZ 85082-0008, (602) 841-5153, 945-6890.

Mar. 4-6. **CON-DOR.** Town and Country Hotel, San Diego CA. GoH: Jerry Pommelle, Rick Sternbach. Fee: \$35 at the door. Write: Con-Dor, Box 15771, San Diego CA 92175, (619) 447-6311.

At 77 is Forrest J Ackerman

currently the oldest professional editor in the fantasy field? In addition to editing *Famous Monsters of Film-land* and *Wonderama*, he is Contributing Editor of *Galaxy* and *Expanse* and Editorial Consultant to *Futures Past*, for the past 5 years has been a featured columnist for the Italian motion picture journal *Ciak* (2 million readers monthly) for whom he has interviewed Robert Bloch, Ann (War of the Worlds) Robinson, Gloria (The Invisible Man) Stuart, Ray Bradbury, and written features on Vincent Price, Fritz Lang, Boris Karloff, Bela Lugosi, Charles Beaumont, and is considering Dynacomm's request to create a companion magazine to *Famous Monsters*. With his left hand his agency (est. 1947) represents well over 100 SF authors and he recently completed his 45th cameo in a film, John Landis' *Beverly Hills Cop 3*.

Mar. 4-6. **CONFLATION 2.** Radisson Hotel Clayton, St. Louis MO. Famous Guest Being: Aviva. Infamous Guest Being: Stan Schober. Fee: \$20. Write: Conflation, Box 19377, St. Louis MO 63144, (314) 385-2875.

Mar. 4-6. **WISCON 18.** Holiday Inn Southeast, Madison WI. GoH: Karen Joy Fowler, Melinda Snodgrass. Fee: \$20, \$30 at the door. Write: Wiscon, Box 1624, Madison WI 53701-1624, (608) 233-8850.

Mar. 4-6. **ASTRONOMICON III.** Radisson Inn, Rochester NY. GoH: Jack L. Chalker. Artist GoH: Kelly Freas. Media GoH: Grace Lee Whitney. Fan GoH: Jan Howard Finder. Fee: \$25 at the door. Write: Rochester Fantasy Fans, Box 1701, Rochester NY 14646-6697, (716) 342-4697. E-mail: wjb@comcast.com.

Mar. 11-13. **SLEUTH-FEST 194.** Cypress Creek Marriott, Ft. Lauderdale FL. Fee: \$125. Write: Sleuth-Fest c/o Charles Levitt, 9400 SW 63rd Court, Miami FL 33156, (305) 663-8997.

Mar. 11-13. **SPACE ACCESS '94.** Grace Inn Ahwatukee, Phoenix AZ. GoH: Jerry Pommelle, Larry Niven, G. Harry Stine, Kim Kyger, others. Fee: \$70 to 2/15. Write (checks payable to): Space Access Society, 4855 E Warner Rd #24-150, Phoenix AZ 85044.

Mar. 18-19. **LUNACON 94.** Rye Town Hilton, Rye Brook NY. GoH: Vonda McIntyre. Artist GoH: James Warhola. Fan GoH: Walter Cole. Comics GoH: Walt & Louise Simonson. Fee: \$30 to 2/18, \$40 at the door. Write: Lunacon 94, Box 3566 Church Street Stn, New York NY 10008-3566.

Mar. 24-27. **MAGNUM OPUS CON 9.** Hyatt Regency, Greenville SC. GoH: Timothy Zahn, Dr. Raymond Moody Jr, David Weber, others. Write: MOC 9, Box 6585, Athens GA 30604, (706) 549-1533.

Mar. 31-Apr. 3. **NORWESCON 17.** Red Lion Hotel, Sea-Tac Intl Airport, WA. GoH: Katherine Kurtz, Scott McMillan. TM: Janna Silverstein. Fee: \$45 to 2/28, \$45 at the door. Write: Norwescon 17, Box 24207, Seattle WA 98124, (206) 248-2010.

Mar. 31-Apr. 3. **PHIL & ED'S EXCELLENT CONVENTION.** Airport Hilton, Burbank CA. GoH: Gerry Anderson. Author GoH: John Varley. Artist GoH: Chris Achilleos, Shusei Nagaoka. Filk GoH: Leslie Fish. Comics GoH: Stan Sakai. Editor GoH: Marv Wolfman. MC: Gary Owens. Fee: \$5 supporting, \$40 at the door. Write: PECOC Assoc., Box 1064, Lomita CA 90717-0646.

Apr. 1-4. **SOU'WESTER, 45TH BRITISH NATIONAL SF CONVENTION.** Adelphi Hotel, Liverpool. GoH: Diane Duane, Neil Gaiman, Barbara Hambly, Peter Morwood. Fee: £27 attending, £12.50 supporting. Write: Sou'Wester, 3 West Shrubbery, Redland, Bristol BS6 6SZ, UK.

Apr. 1-4. **MINICON XXIX.** Radisson Hotel South, Bloomington MN. Author GoH: Jack Williamson. Publisher GoH: Tom Doherty. Fan GoH: Rusty Hevlin. Fee: \$22 to 2/20, \$55 at the door. Write: Minicon, Box 8297 Lake Street Stn, Minneapolis MN 55408-8297.

Apr. 1-4. **CONSTANTINOPLE.** Australian Natl SF Conv. Southern Cross Hotel, Melbourne, Vict. GoH: William Gibson. Fan GoH: Bruce Gillespie, Narelle Harris. Fee: \$A90, \$A20 supporting, voting \$A5. Write: Alan Stewart, GPO Box 212, World Trade Centre, Melbourne Vict. 3005.

Apr. 1-4. **BALITCON 28.** Hyatt Regency Inner Harbor, Baltimore MD. GoH: Mercedes Lackey. Artist GoH: Larry Dixon. Special GoH: Frederick Pohl. Filk GoH: Duane Elms. Fan GoH: Sue Wheeler. Fee: \$30 to 3/1, \$40 at the door. Write: BALITCON 28, Box 686, Baltimore MD 21203-0686.

Apr. 8-10. **MISCON 9.** Village Red Lion, Missoula MT. GoH: Roger Zelazny. Artist GoH: Frank and Laura Brodian Kelly-Freas. MC: Ru Emerson. Fee: \$20 to 4/1, then \$25. Write (checks payable to) WMSFC: Miscon 9, Box 9363, Missoula MT 59807, (406) 728-9423.

Apr. 15-17. **CON-TROLL.** Radisson Inn, Houston TX. Artist GoH: Alan Gutierrez. Special Guest: Robert Nogie. Filking GoH: The Durns Sisters. Fee: \$30 to 3/15, \$35 at the door. Write: Con-Troll Conventions Inc, Box 740969-1025,

Houston TX 77274, (713) 895-9202.

Apr. 15-17. **TECHNICON 11.** Donaldson Brown Center for Continuing Ed., Blacksburg VA. GoH: Ellen Guon, Holly Lisle, others. Fan GoH: Tom Monaghan. Fee: \$24, students \$20. Write: Technicon 11 c/o VTSFEC, Box 256, Blacksburg VA 24063-0256, (703) 951-7232.

Apr. 22-24. **FANTASY WORLDS FESTIVAL '94.** Marina Marriott, Berkeley CA. GoH: Mercedes Lackey. Artist GoH: Larry Dixon. Fee: \$35 to 4/1, \$40 at the door. Write (checks payable to): Marion Zimmer Bradley Ltd, Box 72, Berkeley CA 94701.

Apr. 22-24. **AMIGOCON 9.** Quality Inn Airport, El Paso TX. GoH: Roger Zelazny. Artist GoH: Dell Harris. Fee: \$15 to 4/15, \$18 at the door. Write: AmigoCon 9, Box 3177, El Paso TX 79923.

Apr. 28-May 1. **ITALCON XX/XVII SF INTL MEETING/FANCON 94.** Courmayeur, Mt. Blanc, Italy. GoH: Brian Aldiss, Luce D'Eramo. Fee: Lire 40,000 to 3/1, 50,000 at the door. Write: Operatori Turistici [Mt. Blanc], Piazzale Monte Bianco 3, 11013 Courmayeur AO, Italy, (0165) 842370.

Apr. 29-May 1. **OFF-KEY CONTRAPTION,** Northfield Hilton, Troy MI. GoH: Michael Kube-McDermid. Fan GoH: Ann Cecil. Filk GoH: Joe Ellis. Write: ConTraction, Box 414, Lake Orion MI 48361-0414.

Apr. 29-May 1. **ROC-KON 18.** Statehouse Conv Center, Little Rock AR. GoH: Ron Dee. Artist GoH: Joe Staton. Fee: \$15 to 3/1, then \$20. Write: Roc-Kon 18, Box 24285, Little Rock AR 72221, (501) 370-0889.

May 13-15. **MARCON 29.** Hyatt Regency, Columbus OH. SF GoH: Philip Jose Farmer. Fantasy GoH: Barbara Hambly. Artist GoH: Boris Vallejo. TM: Barry B. Longyear. Super Guest: Julius Schwartz. Media GoH: Forry Ackerman. Filk GoH: Dr. Jane Robinson. Fee: \$26 to 4/1, \$30 at the door. Write: Marcon 29, Box 21101, Columbus OH 43221, (614) 451-3154.

May 13-15. **KUBLA KHATCH 22.** Clubhouse Inn, Nashville TN. GoH: A.J. Budrys. Artist GoH: Tim Wilson. Fan GoH: Roy Lavender. MC: Andrew J. Offutt. Fee: \$25 to 5/1, then \$35. Write: Khen Moore, 647 Devon Dr, Nashville TN 37211, (615) 832-8402.

May 13-15. **CONDUIT 4.** Quality Inn City Center, Salt Lake City UT. GoH: C.J. Cherryh, Dave Nielsen, Kathy Mar, Cat Faber. Fee: \$19. Write: CONDUIT 4 c/o Dave Rowell, 2566 Blaine Ave, Salt Lake City UT 84108-3359.

May 20-22. **CORFNU NOVA.** Crystal Gateway Marriott, Arlington VA. Con for fanzine fans. Fee: \$37, \$10 supporting, \$42 at the door. Write (checks payable to) Alexis Gilliland: Corfnu Nova c/o 4030 8th Street SW, Arlington VA 22204.

May 26-29. **EUROCON 94.** Timisoara, Romania. GoH: Iain Banks, John Brunner, Herbert Francke, Joe Haldeman, Stanislaw Lem, Frederik Pohl, Franz Rottensteiner, Norman Spinrad, others. Fee: \$45 to 3/1. Write: Sigma Hub, Post Office 3, Box 49, 5600 Piatra Neamt, Romania.

May 27-30. **DISCLAVE 94.** Sheraton Premiere, Tysons Corners VA. GoH: Lois McMaster Bujold. Artist GoH: Steven Vincent Johnson. Special Guest: Darlene P. Coltrane. Fee: \$30 to 4/30, then \$40. Write (checks payable to): Disclave 94 c/o John T. Sapientia, Box 677, Washington DC 20044-0677.

May 28-31. **94th ABA CONVENTION & EXHIBIT.** Convention Center, downtown hotels, Los Angeles CA. For publishing professionals; not open to the public. Write: American Booksellers Assn, 828 South Broadway, Tarrytown NY 10591, (914) 591-BOOK, (800) 637-0057.

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Jun. 3-5. **HORROR WRITERS ASSN** Annual Meeting & Banquet. Sahara Hotel & Casino, Las Vegas NV. Gahan Wilson, toastmaster. Fee: \$95 program/banquet (specify beef, chicken or vegetarian), \$45 program only. Write: Virginia Aalko, 5336 Reef Way, Oxnard CA 93035, (819) 985-2320.

Jun. 3-6. **SILICON**, New Zealand Natl SF Conv. Bentley's Hotel, Dunedin, NZ. GoH: Barbara Hamblly. Fan GoH: Tom Cardy. Fee: \$NZ40, attending, \$NZ10 supp. Write: Silicon, Box 333, Dunedin, New Zealand.

Jun. 17-19. **AD ASTRA** 14. Toronto East Sheraton Hotel & Towers, Toronto, Canada. GoH: L. Sprague and Catherine Crook de Camp. Diane Duane, Peter Morwood. Fan GoH: George "Lan" Laskowski and Maia Cowan. Fee: \$26 CDN/\$22 US to 5/15, \$32 CDN at the door. Write: Ad Astra 14, Box 7276 Stn A, Toronto ON M5W 1X9, Canada.

Jun. 23-26. **MIDWESTCON** 45. Quality Hotel Central, Cincinnati OH. Relaxacon. Fee: \$20 to 6/1, \$25 at the door. Banquet \$20 to 6/1. Write (checks payable to): Pat Sims, Midwestcon, 34 Creekwood Square, Glendale OH 45246.

Jun. 24-26. **NEW ORLEANS SF & FANTASY FESTIVAL**. Airport Hilton, New Orleans LA. GoH: C.J. Cherryh. Artist GoH: Ron Walotsky. Fan GoH: Joey "The Big Reel" Grillot. TM: John Steakley. Fee: \$18 to 3/31, \$20 to 5/1, \$25 at the door. Write: NOSF3, Box 791089, New Orleans LA 70179-1089, (504) 835-3109.

Jul. 1-3. **FOURTH STREET FANTASY CON**. 8. Sheraton Park Place, St. Louis Park MN. GoH: Iba. Fee: \$25 to 6/1, \$38 at the door. Write: 4th St. Fantasy Conv, 4242 Minnehaha Ave. So., Minneapolis MN 55406.

Jul. 1-4. **CONZOZCO/WESTERCON** 47. Airport Hilton & Towers, Los Angeles CA. GoH: George R.R. Martin. Artist GoH: Real Musgrave. Fan GoH: William Rotsler. Fee: \$25 supporting all times, attending \$45 to 12/31/93, then more. Write: WesterCon 47 c/o SCIFI, Box 8442, Van Nuys CA 91409.

Jul. 7-10. **SFRA ANNUAL CONVENTION**. Woodfield Hilton & Towers, Arlington Hgts, IL. Guest Authors: Sheri S. Tepper, Octavia E. Butler. Fee: \$115 (includes banquet, airport shuttle). Write (checks payable to SFRA): Dr.

Elizabeth Hall, 855 S. Harvard Drive, Palatine IL 60067, (708) 991-6009.

Jul. 8-10. **READERCON** 7. Marriott, Worcester MA. GoH: Ursula K. Le Guin, Terri Windling. Memorial GoH: Cordwainer Smith. Tipree Awards. Membership limited to 600. Fee: \$32 to 6/1, \$40 at the door. Write: ReaderCon 7, Box 381246, Cambridge MA 02238-1246, (617) 625-6507.

Jul. 15-17. **DRAGON*CON**/Atlanta Comics Expo. Hilton, Peachtree Plaza, Civic Center, Atlanta GA. Multi-media con with many guests including Alan Dean Foster, Kristine Rusch, Whitley Strieber, Bob Eggleton, etc. Fee: \$35 to 3/15, \$40 to 6/15, \$45 at the door. Write: Dragon*CON/Ace 94, Box 47696, Atlanta GA 30362-0696.

Jul. 15-17. **GAYLAXICON** V. Holiday Inn Crowne Plaza, Rockville MD. GoH: Jewelle Gomez. Artist GoH: Tom Howell. Special Guest: Forrest J. Ackerman. Fee: \$20 to 4/30, \$25 to 6/30, then \$30. Write: Gaylaxicon V, Box 656, Washington DC 20044.

Jul. 29-31. **WINCON** 3. King Alfred's College, Winchester, Hants, UK. GoH: Algis Budrys, James P. Hogan. Fee: \$23 attending, \$16 supporting. Write: Keith Cosslett, 12 Crossbury Close, Emsworth, Hampshire PO10 7TS, UK, (0243) 376596.

Jul. 29-31. **RIVERCON XIX**. Executive West Hotel, Louisville KY. GoH: Forrest J. Ackerman. Artist GoH: Paul Lehr. Fan GoH: Verna Smith Trestrail. TM: Julius Schwartz. Fee: \$20 to 7/15, then \$30. Write: RiverCon, Box 58009, Louisville KY 40268-0009.

Jul. 29-31. **NECON** 14. Bryant College, Smithfield RI. GoH: Brian Lumley, Rick Hautala. Artist GoH: Rick Berry. TM: Ginjer Buchanan. Fee: \$150pp double, \$160 single to 2/1, \$160/\$180 to 5/1, then \$180/\$200 (includes 3 meals a day, 2 nights lodging). Write: NECon, Box 528, E. Greenwich RI 02818, (401) 862-1335.

Aug. 5-8. **MYTHCON** '94. American University, Washington DC. GoH: Madeleine L'Engel. Artist GoH: Judith Mitchell. Scholar GoH: Verlyn Flieger. Fee: \$45/\$26 to 6/1, then \$55/\$32. Write: US checks payable to Mythcon, UK cheques payable to Wendall Wagner, both mailed with SASE to Irv Koch, 5465 N. Morgan St #106, Alexandria VA 22312, (703) 354-5358, E-Mail: irv.koch@f629.n109.z1.fidonet.org.

Aug. 26-28. **B'HAMACON/DeepSouthCon** 32. Radisson Hotel, Birmingham AL. GoH: Lois McMaster Bujold. Artist GoH: Debbie Hughes, Mark Maxwell. Fan GoH: Bob Shaw. TM: Mike Resnick. Fee: \$25 to 8/1, then \$30. Write (checks payable to Deborah Rowan): B'hamacon III Registration, c/o Debbie Rowan, Box 94151, Birmingham AL 35220-4151.

Sep. 1-5. **CONADIAN**, 52nd WORLD SF CONVENTION. Convention Center, downtown hotels, Winnipeg, Manitoba, Canada. GoH: Anne McCaffrey. Artist GoH: George Barr. Fan GoH: Robert Runté. Fee: Attending memberships \$110 US/\$150 Canadian to 4/3, then \$125 US/\$160 CDN to 7/15; supporting membership: \$25/\$C30. Children's memberships (under 12 as of 9/1/94): \$30/\$C35. Visa/MC accepted. Write: Conadian, Box 2430, Winnipeg MB R3C 4A7, Canada, or Box 7111, Fargo ND 58109, (204) 942-9494, fax: (204) 944-1981.

Sep. 16-18. **MOSCON XVI**. Best Western University Inn, Moscow ID. GoH: Roger Zelazny. Artist GoH: Gary Davis. Fan GoH: Tam and Shelly Gordy. Fee: \$18 to 2/1, then more. Write: MosCon, Box 8521, Moscow ID 83843.

Oct 28-30. **1994 WORLD FANTASY CONVENTION**. Clarion Hotel, New Orleans, LA. GoH: William Kotzwick, George RR Martin. TM: Tim Powers, George Alec Effinger. Membership limited to 750 members. Fee: supporting \$30, attending \$85 to 3/31, then higher. Write: 1994 World Fantasy Conv., Box 791302, New Orleans LA 70179-1302, (504) 769-3766.

Nov. 4-6. **CONTRADICTION** 14. Days Inn Fallsview, Niagara Falls NY. GoH: Mike Resnick. Special Guest: Janet Kagan. Fan GoH: Andy Hooper. Fee: \$17 to 7/31, \$21 to 10/15, then \$25. Write: Contradiction 14, Box 100 Bridge Stn, Niagara Falls NY 14305-0100.

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Nov. 18-20. PHILCON 94. Adam's Mark Hotel, Philadelphia PA. Principal Speaker: Larry Niven. Guest Artist: Jim Burns. Fee: \$25 to 1/1, then more. Write: Philcon 94, Box 8303, Philadelphia PA 19101, (215) 957-4004, Genie: R. Kabakjian.

Nov. 25-27. LOSCON 21. Airport Hilton, Burbank CA. Goh! Lois McMaster Bujold, Artist G.H. Alicia Austin, Editor Goh! Kristine Kathryn Rusch. Fan Goh! Robbie Cantor. Fee: \$20 to 12/15/93, then more. Write: LASFS, 11513 Burbank Blvd, North Hollywood CA 91601.

1995

Feb. 17-19. BOSKONE 32. Sheraton Tara, Framingham MA. Goh! Diana Wynne Jones. Artist Goh! Ruth Sanderson. Special Guest: Fred Lerner. Fee: Boskone 32, Box 809, Framingham MA 01701.

Mar. 2-5. WORLD HORROR CON 5.

Sheraton Colony Square, Atlanta GA. Goh! tha. Write: Sase to World Horror Conv, Box 148, Clarkston GA 30021-0148.

Apr. 14-17. CONFABULATION/46th British Nat SF Con. Britannia Intl Hotel, London Docklands, UK. Goh! tha. Fee: £15, £10 supporting, to 12/31/93, then more. Write: Confabulation, 3 York St, Altrincham, Cheshire WA15 9QH, UK.

Jun. 3-6. 95th ABA CONVENTION & EXHIBIT. McCormick Place Convention Center, downtown hotels, Chicago IL. Convention for booksellers, publishing professionals; not open to the public. Write: American Booksellers Assn, 828 South Broadway, Tarrytown NY 10591, (914) 591-BOOK, (800) 637-0037.

Jun. 30-Jul. 3. WESTERCON 48. Jantzen Beach & Columbia River Red Lion Hotels, Portland OR. Goh! Vernon Vinge. Fan Goh! Elaine Pelz. Fee: \$30 to 12/31/93, then more. Write: Westercon 48, Box 5703, Portland OR

97228-5703, (503) 283-0802, CompuServ 74007.3342, Genie: J.Lorentz.

Jul. 13-16. NASFIC. 1995 North American SF Con. Hilton Hotel & Towers, Atlanta GA. Goh! Bjo Trimble, Timothy Zahn, Michael Whelan, Orson Scott Card, George Alec Effinger. Fee: \$35 to 3/15/94. Write: NASFIC, Box 47696, Atlanta GA 30362, (404) 925-2813.

Aug. 24-28. INTERSECTION. 53rd WORLD SF CONVENTION. Scottish Exhibition & Conference Centre, Moat House Intl Hotel, other hotels, Glasgow, Scotland, UK. Goh! Samuel R. Delany, Gerry Anderson. Fan Goh! TM. Fee: Attending membership £60/\$US95/CDN120/DM 160; supporting £15/\$25/CDN30/DM40. Write (checks payable to Intersection): USA: Intersection, Box 15430, Washington DC 20003-0430. UK: Intersection, Adm 336, Glasgow G2 1BR, United Kingdom.

1996

May 25-28. 96th ABA CONVENTION & EXHIBIT. LA Convention Center, downtown hotels, Los Angeles, CA. Not open to the public. Write: American Booksellers Assn, 828 South Broadway, Tarrytown NY 10591, (914) 591-BOOK, (800) 637-0037.

Aug 29-Sep 2. L.A. CONCON III. 54th WORLD SF CONVENTION. Convention Center, Hilton Hotel & Towers, Marriott Hotel, Anaheim CA. Writer Goh! James White, Editor Goh! Roger Gorman. Fan Goh! Takumi and Sachiko Shibano. Special Guest: Elsie Wolheim. TM: Connie Willis. Membership rates through 8/15/94: Supporting, \$30; attending for non-site voters, \$75; for site voters, conversion to attending, \$40. Child in tow (age 3-12 in 1996), \$35; infants free. Write: L.A. CON III, c/o SCIFI, Box 8442, Van Nuys CA 91409.

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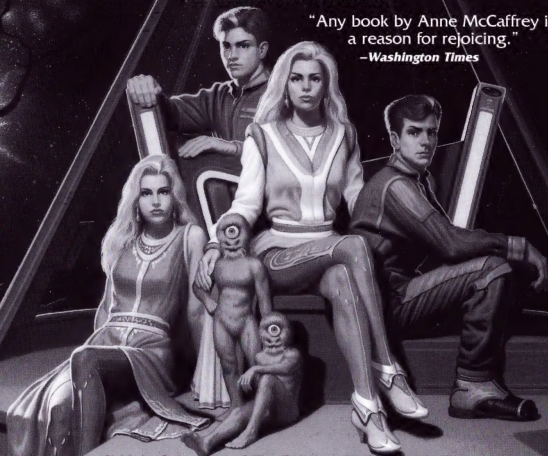
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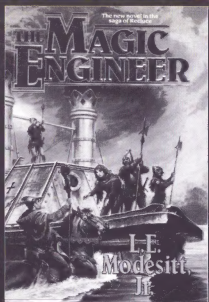
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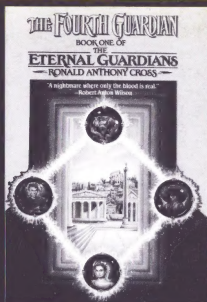
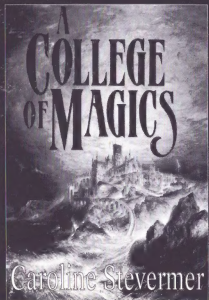
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